

# Workbook for Planning Interpretive Projects in California State Parks

**Developed by**

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When a committee, composed of Donna Pozzi, Pauline Spear, Robin Holmes, Philip Carey, Richard Clark, and Mary Helmich, began formulating a training workshop for preparing interpretive plans within California State Parks, it became clear that a reference book would be needed. As no current guidelines were available within the Department, the committee decided to utilize the workshop participants' previous interpretive experience to create a planning "workbook." The conceptual format for the training program was devised by Mary Helmich and it became the basis for this Workbook.

In September 1996, class participants in the California State Parks' Interpretive Planning Workshop, brought together more than 500 years of interpretive planning experience. Many of the ideas they shared are represented in this Workbook. Their names are listed below, along with other contributors who have helped in its preparation.

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# BEFORE YOU BEGIN

## HOW TO USE THIS WORKBOOK

This workbook has been created to help you develop practical plans for interpretive projects within California State Parks, whether a visitor center, audio-visual program, historic setting exhibit, demonstration area, traveling exhibit, or hands-on/discovery area, or other projects. It explains key planning concepts and outlines procedures for developing, producing, and evaluating them.

The easy-to-use format offers checklists to provoke critical thinking about interpretive projects and to insure that all aspects have been carefully considered about any given project. The workbook is expected to be "consumed" through your planning and analyses. Write notes in the spaces provided and if more paper is required, use the blank pages at the back of the book.

The workbook is organized into seven main sections. The BEFORE YOU BEGIN section takes you step-by-step through the research and analyses that must precede any well-conceived interpretive plan. Record your park's special requirements, concerns, concepts, and ideas, along with other pertinent notes in the spaces provided, to begin focusing your plan. After this evaluation is complete, decisions can be made that will be reflected in the written interpretive plan.

Use the OUTLINE FOR WRITING AN

INTERPRETIVE PLAN to organize the essential elements that will comprise your plan. This section gives particular attention to the project's goals and objectives, themes, storylines, and interpretive design concepts, as well as other activities that may affect the project. Every project will be different. Your written plan will be essential not only for directing the course of a project, but also for justifying its direction.

Most plans require SUPPORT MATERIALS FOR INTERPRETIVE PROJECTS. These are related elements, essential to the development of any interpretive facility or program, but are often overlooked in the planning process. This section focuses on the graphics inventories, artifacts/art acquisition lists, special equipment lists, etc. that you may need to produce to complete the project's planning. Information is provided on how to organize or develop these materials.

The APPROVAL PROCESS draws attention to the procedures necessary to gain project approval. FOLLOW THROUGH picks up the process from working drawings, finished text, etc., through contracting, installation, and maintenance---the steps that transform your vision into reality.

The last section, EVALUATING and MEASURING SUCCESS, takes a close look at the final, completed interpretive project to help you assess your project's achievement. Did it meet the goals and objectives outlined at the plan's outset? Were all the participants content with the final product? Was the public

supportive?

Terms often used in the interpretive planning process have been included in an Interpretive Glossary in the APPENDIX. Definitions are offered to aid communication among interpretive planners. Also in the Appendix are a list of Selected Research Institutions in California and a Bibliography for Interpretive Planning.

Adapt this workbook to meet your own particular interpretive planning requirements. Although every project will be unique, there should be sufficient flexibility in the workbook to accommodate nearly every interpretive plan. This is a "living" document. Any suggestions you may have for improving the Workbook should be addressed to the Interpretation Section of Park Services Division, whose staff will produce new editions as needed.

### **THE ROLE OF PLANNING IN INTERPRETATION**

The main purpose for any interpretive project in California State Parks is to communicate with visitors. Interpretation can relate new information, stimulate the senses, challenge the imagination, as well as incite new perspectives. Interpretation enhances the public's understanding and enjoyment of the natural, cultural, and recreational resources in the California State Parks System by encouraging appreciation of their values. Interpretation not only enables visitors to better understand their relationship to the environment, but also helps to promote the preservation and sustainable use of resources within and beyond State Park boundaries.

Interpretation is founded on the premise that knowledge deepens the park experience, providing lasting benefits not only to individuals, but also to society in general. The formal standards for interpretation, established by Freeman Tilden in 1957, remain relevant today. His approach to communicating with the public stressed six interpretive principles:

I. Any interpretation that does not somehow relate what is being displayed or described to something within the personality or experience of the visitor will be sterile.

II. Information, as such, is not Interpretation. Interpretation is revelation based upon information. But they are entirely different things. However, all interpretation includes information.

III. Interpretation is an art, which combines many arts, whether the materials presented are scientific, historical, or architectural. Any art is in some degree teachable.

IV. The chief aim of Interpretation is not instruction, but provocation.

V. Interpretation should aim to present a whole rather than a part, and must address itself to the whole man rather than any phase.

VI. Interpretation addressed to children (say, up to the age of twelve) should not be a dilution of the presentation to adults, but should follow a fundamentally different approach. To

be at its best it will require a separate program.

Tilden's principles have stood the test of time. In more recent years, Sam H. Ham in his book, *Environmental Interpretation*, has distilled the interpretive approach to four main ideas:

1. Interpretation is pleasurable.
2. Interpretation is relevant.
3. Interpretation is organized.
4. Interpretation has a theme.

Often the interpretive meaning---its relevance---is overlooked in museums and visitor centers. Kenneth L. Ames commented in his book, *Ideas and Images: Developing Interpretive History Exhibits*:

The place of interpretation remains unclear in part because many institutions have only a vague notion of what "interpreting" means. For many it seems to mean merely doing descriptive history or narrating stories. Stories can be important but to truly interpret something, to truly interpret that story, we have to dare to suggest what it means. To interpret something means ultimately to evaluate it, thoughtfully and critically. This means museums have to step outside their own culture and its prevailing wisdom to discover and evaluate the ramifications of whatever topics they study. It means they have to take an informed stand based on responsible and extensive analysis. Putting it in different terms, interpreting means demonstrating why something matters, how it has made a difference. Ideally, interpretation helps us gain not

just knowledge but that rarer and more precious commodity, wisdom.

Interpretation does not just inform us but pushes us to a deeper and more subtle understanding of some aspect of the world around us. Really interpreting is a difficult and challenging business. Only a few museums really grasp this. Only a few grasp it because most history museums still bear traces of their unreflective, celebratory origins. And regardless of their public posture, many museums still adhere to---or are trapped in---old ways, old assumptions, old values.

California State Parks' interpretive facilities provide visitors with the most tangible evidence of the work the Department performs and its worth. These places, that are so critical for the communication of our messages, require a substantial commitment of time and energy directed toward planning, to insure we properly communicate with the visiting public. Too frequently interpretive facilities prove not only to be very expensive to produce, but also fail to meet the planners' original vision or the public's expectations.



What went wrong?

The process of interpretive planning challenges us to learn from past mistakes, to understand our audience, the resources at hand, and the ideas that must be communicated. It can be like walking a tight rope, balancing public use and access with resource protection, weighing design concepts against project funding, or steadying labor-intensive historic accuracy with available maintenance resources. Properly analyzing your situation, setting goals and objectives, establishing themes, researching content, creating workable design concepts, precisely budgeting the project, and evaluating its strengths and weaknesses, before and after implementation, are key to the success of a project.

Good interpretation will make a difference in people's lives. A well-planned interpretive project will not only be favorably received by park staff and the public alike, it will also demonstrate money wisely spent.

### Useful References:

Ames, Kenneth, Barbara Franco, and L. Thomas Frye, eds.

*Ideas and Images: Developing Interpretive History Exhibits.* American Association for State and Local History. Nashville, Tenn., 1992.

Ham, Sam H.

*Environmental Interpretation: A Practical Guide for People with Big Ideas and Small Budgets.* North American Press. Golden, Colo. 1992.

Knudson, Douglas M., Ted T. Cable, and Larry Beck

*Interpretation of Cultural and Natural Resources.* Venture Publishing, Inc. State College, Penn., 1995.

Sharpe, Grant W.

*Interpreting the Environment.* John Wiley & Sons. New York, 1982.

Tilden, Freeman

*Interpreting Our Heritage.* The University of North Carolina Press, Chapel Hill, 1977.

### WHY IS THIS PROJECT NEEDED?

Before proceeding with any in-depth analysis, consideration should be given to the impetus for the project. What is its justification? What is the present level of interpretation? What works? Is there a problem?

Questions should also be asked about the project's feasibility:

- . Are there sufficient resources available---funding, staff, existing collections, etc.?
- . Does the interpretive significance to the park warrant the anticipated expenditures of money and resources?
- . Are staff available to work on the planning team?
- . Is this the right time to begin the project?
- . Will this project duplicate existing interpretation elsewhere in California State Parks?

*Consider the value of the following to the park:*

- no interpretation available
- preservation of park resources
- principal park themes not met
- orientation to new areas needed
- out-of-date interpretation
- worn-out facilities
- old technologies
- visitors aren't interested
- new information available
- facilities improved/expanded
- new funding available
- visitation/visitors have changed
- long-term priority for park
- growing interest in subject
- recently donated collections
- recently donated property, building, or site
- traveling exhibit to highlight park
- exhibition to complement traveling exhibit
- project will attract new visitors
- safety concerns
- park resources not accessible
- new technology available
- project to complement staff activities
- staff availability
- anniversary date of an event
- political priority

**STOP!! Are you ready to proceed?** Is the project feasible? If there is no staff time available or funding/support in the foreseeable future, consider postponing the project's planning for a time or reconsider the project altogether.

*Example for a project's justification:*

Information for visitors at \_\_\_\_\_ State Park is inadequate. Orientation to the park's services, geography, recreation, sightseeing choices, safety concerns, and the natural and cultural history of the park is practically nonexistent. Developing exhibits has been a long-time goal for the park. The cooperating association has committed to fully fund new visitor center exhibits by next fiscal year. A planning team can be assembled from available staff to work on the project during off-season winter months.

**Now, justify your project:**

## ASSEMBLING A TEAM

Who will lead the project? This person is essential for ensuring that communication lines are open, that team members mutually respect each other and are accountable to the team process, and that the planning team is committed to a high standard of quality.

Choose the leader/coordinator carefully. That person will be responsible for:

- Scheduling meetings,
- Keeping the project focused,
- Involving appropriate people,
- Assuring that tasks are assigned and completed, and
- Helping the team reach consensus.

New interpretive facilities may affect more than just visitors. Be sure to involve many perspectives when planning a project. Identify who is to be involved in the planning process, what their responsibilities will be, and how conflicts will be resolved. Often balancing the needs of the various team players may prove to be as difficult as finding the funding to develop a project.

Everyone involved will bring to the process their own expertise, priorities, and prejudices. The team should be flexible enough to accommodate changing concepts and have enough courage to drop favorite ideas that may not be effective.

The composition of the team will vary, depending upon the size and type of the project, from a few people to a large, interdisciplinary team. Will outside contractors or volunteers be employed as researchers, guest curators, exhibit

builders, etc.? Your team must decide whether or not to use skilled staff within the department, well-trained or qualified docents, or to hire consultants. Your project may need to integrate in-house and contract personnel to establish a team.

*Consider the individuals who will provide:*

- leadership/coordination
- subject area expertise
- research
- interpretive planning
- media planning
- architectural planning
- landscape planning
- public meetings facilitation
- registration
- curatorial analysis
- interpretive plan writing
- furnishing plan writing
- graphics inventory
- artifacts/art acquisition
- design
- working drawings
- copyright research
- budgeting
- exhibit plan specifications
- ext writing
- taxidermy
- computer programming
- reproductions & equivalents list
- mounted specimens searches
- cataloging artifacts
- acquisition & purchasing
- security planning
- contract development
- contract management
- facilities development
- construction & installation
- artifact conservation
- house museum installation

- audio-visual production
- teachers' guides & packets
- brochures, exhibit catalogs
- fund raising
- public relations
- promotional events
- follow-up evaluation
- warranty work
- revisions to the project

Planning may proceed more rapidly during the off-season, when there are less demands upon staff. In some instances, the planning workload may fall to one or two people. They must make sure that the lines of communication remain open to the rest of the park staff and any interested public. Involving staff at all levels is important.

*Be sure to discuss the project with the following individuals:*

- park superintendent
- visitor services staff
- park visitors
- cooperating association
- all staff
- park interpreters
- curator, collections manager
- special interest groups
- organizations providing funding
- historians
- biologists
- archeologists
- recreation specialists
- maintenance staff
- ethnic/cultural group representatives
- media experts
- landscape architects
- disabled community representatives
- conservators
- designers/artists

- educators
- docents/volunteers
- adjacent landholders
- interested public
- staff in related agencies
- Chamber of Commerce

**Identify the individuals who will work together as the project planning team and their respective roles.**

**Develop a plan for communicating (information received and delivered) with the above people in public meetings, informal gatherings, one-on-one, newsletters, workshops, etc.**

## ASSESSING THE EXISTING SITUATION

Planning interpretive projects begins with the evaluation of existing conditions. The opportunities and constraints that they present must be understood fully before your project can advance.

### Planning Documents

Be aware of planning that has preceded this project, and how it may influence the project's direction. What planning documents have been developed for the park over the years? Is there a General Plan for the park, and what direction does it set for the park? Is this project one of the objectives considered essential for meeting those aims? What concepts should be incorporated into your interpretive plan?

#### *Review:*

- general plan
- interpretive prospectus
- general plan amendment(s)
- management goals and practices
- Department Administrative Manual
- Department Operations Manual
- scope of collections statement
- previous interpretive plans
- old furnishing plans
- earlier exhibit plans
- feasibility studies
- historic structures reports
- resource inventory(ies)
- unit files, unit histories
- inventories
- cooperating association plans
- city/county general plans

**Note any relevant documents and any key concepts they may contain:**

## **The Interpretive Project.**

What park resources are to be interpreted? Examine the resources in light of their significance and uniqueness.

*Highlight any of the following factors that may apply:*

- significance of the resources
- location of the project
- new facility
- existing facility adapted for project
- remodeling existing facilities
- temporary installation
- permanent installation
- part of 5, 10, or 20 year plan
- adapting structure for new use
- no facilities extant

**Indicate the general opportunities and direction that interpretive efforts should take:**

## **References and Resources**

Determine what resources will provide information about your subject area. These resources may include: studies, reports, archeological work, local and regional experts, modern and historic images, existing interpretation, etc. Find out about the various public institutions and private collections which may hold pieces of your park's past. Remember to check bibliographies and other sources. One reference may lead you to other pertinent materials.

## *Checklist:*

- department resource inventories
- historic structures reports
- special studies
- archeological reports
- photographic albums
- archival materials
- museum collections
- recreational opportunities
- natural histories
- patterns, cycles, processes
- adaptations, interactions, behaviors
- cultural histories
- landscape features
- historic structures
- books, publications
- diaries
- historic graphics
- recent photographs
- existing exhibits
- field notes
- controversial issues
- institutions with pertinent collections
- resource people
- oral histories
- correspondence files
- Internet
- previous land owners
- WPA reports
- unit files
- long-time park users
- includes knowledgeable park staff and retired employees.

Once you have determined the kinds of resources that could be available for your project, investigate where they might be housed. Consider state parks libraries, museums, archives, the department's central files, local government offices, universities, private collections, etc. Use the references below to help you compile a list of the locations possibly holding relevant resources for your project. For more information on research refer to *Planning Strategies: Research Design* (page 38).

### **Useful References:**

APPENDIX B: Selected Research Institutions in California

*Guide to California State Parks Photographic Archives.*

California State Parks.  
Sacramento, June, 1996.

Morris, Patricia, ed.

*California State Parks Museum Directory.* California State Parks.  
Sacramento, May, 1995.

*The Official Museum Products and Services Directory.*

American Association of Museums. Washington, D.C., published annually.

*California Library Directory, 1996.*

Library Development Services Bureau,  
California State Library.  
Sacramento, 1996.

**Identify relevant resource materials and where they can be found:**

### **Related Resources and Interpretation**

Parks, and the interpretive programs they offer, do not exist in a vacuum.

There may be existing interpretive facilities and programs outside the park of a similar nature to those being planned. Be sure to investigate them. It may not be worthwhile or appropriate to copy existing interpretation handled satisfactorily at other nearby facilities and programs. Contact and seek advice from other nearby interpretive professionals. Ask them about programs, facilities, budgets, audiences, and funding sources. Inquire if there is a need for the type of facility being proposed.

*Check with:*

- existing museums
- local historical societies
- local, government operated parks
- commercial parks
- national forests
- zoos
- commercial tours
- concessions
- national parks
- other state parks
- other community programs/events
- city government
- county government
- other state agencies
- colleges/universities
- non-profit groups
- botanical gardens
- science centers
- resource centers

Understanding the goals and objectives of nearby interpretive facilities will help your team better define the proposed project's purpose. Do not duplicate services and programs already available in the community.

### **Useful References:**

Morris, Patricia  
*California State Parks Museum Directory*. California State Parks. Sacramento, May, 1995.

*The Official Museum Directory*.  
The American Association of Museums. Washington, D.C., published annually.

Smith, Betty Pease  
*Directory: Historical Agencies in North America*. American Association for State and Local History. Nashville.

### **Note nearby interpretive facilities and their focuses:**

#### **Park Visitors' Profiles**

Who are your visitors and what are their expectations? People who visit parks are not homogeneous. The success of your project may hinge on identifying: who is presently using the park, who is not, and who would you like to have come? What brings visitors to your park? What are their patterns of use? How long do they plan to stay? What do they gain from their visits?

Information may already be available on your target audiences through local and state government statistics on family/household expenditures, lifestyle

groups, and trends in the marketplace; chambers of commerce; and specialized publications on marketing, which provide information on interests and attitudes of different groups.

*Define your park's actual, potential, and target audiences in terms of these factors:*

- interests
- resource familiarity
- general ages
- time availability
- social context of their visit
- mobility patterns
- socio-economic background
- income
- male/female ratio
- proximity of residence to park
- access to the park
- motivation for coming
- use of leisure time
- relationship to subject matter
- school use
- education levels
- educational needs
- language skills
- disabilities
- ethnic/cultural identities
- groups using the park\*
- foreign visitors
- fee resistance

\*Organized groups may include: families, bus tour companies, day camps, scouting organizations, clubs, churches, fraternal organizations, historical societies, etc.

Visitors bring with them their own perceptions of the world. It is important for you to have an idea of those views.



Increasing awareness of your audience's needs can take several forms. Ask questions. Involve people from within a culture that will be the subject of your interpretation. Use focus groups. Try surveying your visitors. From your analysis, what do you believe are your visitors' requirements and expectations (beyond their immediate need to use the restroom, desire to shop for gifts, or to sit in an air conditioned space)? Understanding what motivates visitors to come to parks and to seek out interpretation will enable you to use the best strategies and methodologies for reaching your audience.

Estimate the number of visitors who will be using the proposed interpretive facilities. It will be important to the design parameters of the project. Determine expected peak visitation numbers (such as after Thanksgiving), as well "slow days." The expected "carrying capacity" for groups, such as organized tours and schools, should be manageable not only in terms of the staff, but also in terms of a site or building's management and preservation.

### **Useful References:**

Ambrose, Timothy and Crispin Paine  
*Museum Basics*. International Council of Museums (ICOM). New York, 1993.

Knudson, Douglas M., Ted T. Cable, and Larry Beck  
*Interpretation of Cultural and Natural Resources*. Venture Publishing, Inc. State College, Penn., 1995.

Machlis, Gary E. and Donald R. Field, eds.

*On Interpretation: Sociology for Interpreters of Natural and Cultural History*. Oregon State University Press. Corvallis, Ore., 1992.

McLean, Kathleen

*Planning for People in Museum Exhibitions*. Association of Science-Technology Centers. 1993.

**Who is your present audience:**

**Who is your potential audience?**

**Who is your target audience?**

## REQUIREMENTS and SPECIAL CONCERNS

### Interpretive Objects

Interpretive collections comprise objects that contribute to the sense of place. These may include items that are original to a site, period antiques or modern reproductions, or objects that otherwise support various interpretive themes. When planning an interpretive project, consider the park's interpretive collections. Their records, and any proposed major acquisitions need to be analyzed. In consultation with the park's collections manager, assess the collection's strengths, weaknesses, omissions, conservation needs, and security. (Reproduced objects, including those intended for use in living history programs, demonstrations, and environmental living programs, are usually not considered part of the park's formal collections.)

Capitalizing on the strengths of your park's collections may make the process of development a lot easier and more effective. Collections may even define the direction of the project. When using a readily available collection, more time can generally be directed toward the planning and design aspects of a project.

Be aware of potential sources for objects in your park. Collections may have been kept in storage---long held for future exhibits and changing exhibits. Also, libraries or archives may be treated as a collection when they are intrinsically valuable to the park project or are of research importance.

### Consider:

- . Why, how, when, and by whom were collections developed; *be aware of any legal restrictions relating to a collection or individual objects*;

- . The types of objects in the collections, for example: "The Smith Family furnishings---a complete set of 1890 tinsmith tools and equipment";

- . Check the presence or absence of museum management records (catalog cards, gifts and loan documents, etc.), specifically noting record types; and

- . Note other pertinent background information pertaining to the collection.

Acquisitions for the interpretive project should be in agreement with your unit's mission and policies, as stated in the park's general plan (if available). Generally, acquiring collections, other than reproductions for hands-on use by staff or docents, should be guided by a written scope of collections statement (approved by the District Superintendent), or specific approved furnishing (or exhibit) plans as they arise out of the development process. Because storage, registration, and maintenance is expensive, acquisition should concentrate on immediate rather than on future needs. Before acquiring any new objects, consider the adequacy of available facilities and the staff time required to protect and preserve them. Again, any acquisitions should be made in consultation with the park's collection manager.

### *How will objects be used:*

- hands-on, discovery areas
- visible storage
- living history programs
- travelling exhibits
- outreach programs
- computer displays
- formal exhibit cases
- "suitcase exhibits" for schools
- research
- replica sales
- indoors
- outdoors
- house museums
- historic setting exhibits
- photographic displays
- demonstrations---scouts, schools
- environmental living programs
- guided tours
- exhibit van/trailer
- illustrations in publications

Facility or program use will dictate the kind of objects that are gathered for an interpretive project, whether original, typical of the period, reproduction, or replica. Individual objects vary in durability and significance. Their selection must conform with their expected use. Each must be evaluated by a museum curator on a case-by-case basis before they can be authorized for use in a project.

Every situation will have to be closely analyzed. Some typical situations are listed below.

Through careful planning, monitoring, and strategic mitigation, objects can be displayed in formal exhibits without jeopardizing long-term preservation. Because exhibitions allow many people to view, enjoy, and learn

directly from the objects themselves, it is generally an appropriate and desirable use for collections.

An image may be the best means for interpretation, when objects could be harmed by continuous or repeated display, or when they are rare or fragile and beyond the Department's ability to protect them. (The use of images may be subject to intellectual property rights restrictions.)

Interactive interpretive methods---touch tables, living history, and environmental living programs---all involve intensive "hands-on" use of objects. Although potentially meaningful to the user and visitor, these demonstrations accelerate wear and may result in the total loss of objects. Extended hands-on use is inappropriate for most museum objects, and modern substitutions should be sought. Hands-on use of artifacts requires the completion of an "Authorization for Extended Hands-On Use" form (DPR 934).

Interpretive objects in a unit's collection are subject to the same policies and procedures that affect all museum collections under the care or custody of the Department of Parks and Recreation. These are outlined in the Department Operations Manual and in the *Museum Collections Management Handbook*. Objects acquired as an interpretive asset and maintained as a resource are a continuing responsibility. They require research, curatorial care, conservation and preservation. It is important to carefully consider and review the Department's needs when considering collections acquisitions.

Department of Parks and Recreation. Sacramento, 1986.

**Notes on Collections being considered for the Interpretive Project:**

Ongoing collections management tasks are required of every park with collections. Objects on exhibit and in storage must have a completed housekeeping/maintenance schedule (DPR-473 form) on file to ensure their proper maintenance. Staff should be trained in curatorial methodology to properly preserve and interpret the collections.

Museum collections security involves protecting exhibited and stored objects from environmental damage, natural disasters, and from intentional or unintentional human interaction. You should discuss with the collections manager the security measures in place at your park and those security measures that will be needed for your project. Emergency plans that address theft, vandalism, flood, earthquake and fire dangers should be developed by staff and incorporated into the overall security for new and existing exhibits and storage areas.

Emergency planning should identify potential risks to the collection and methods for protecting objects from such risks. The plan should list objects of irreplaceable value to the unit. In an emergency, the list could be used to evacuate objects in priority order of importance (see the Department's Operations Manual).

**Useful References:**

"Museum Collections Management,"  
*Department Operations Manual.*  
*Museum Collections Management Handbook.*

## Graphics

Graphics are critical to nearly every interpretive project, whether used as period objects for living history activities, depicting lifeways or events in an exhibit at a visitor center, or illustrating an orientation video. Graphics can be: petroglyphs and pictographs, historic or modern photographs---black and white or color---sketches, woodblock prints, etchings, lithographs, paintings, maps, charts, architectural drawings, films, video tapes, computer-generated images, and works created specifically for a project. They may represent a time period, a culture, spatial distances, a landscape, or an emotion---often capturing the imagination and explaining without words.

Graphics can be located through a number of sources. When going to an institution to research images, be sure to bring along an outline of ideas and concepts that may be incorporated into the project. During early planning stages, photocopies of an image may be all that is needed. Create a Graphics Inventory, referencing the images being considered for the project (see SUPPORT MATERIALS FOR INTERPRETIVE PROJECTS). Later, when more definite decisions are made about the project, better quality images can be obtained.

*Explore the following sources for graphics:*

- California State Parks Photographic Archives
- The Bancroft Library, UC Berkeley
- Henry E. Huntington Library

- California State Library
- college & university libraries<sup>1</sup>
- Library of Congress
- California State Parks' libraries<sup>2</sup>
- public libraries<sup>3</sup>
- private libraries and archives<sup>4</sup>
- California State Archives
- National Archives
- California Historical Society
- historical societies<sup>5</sup>
- The Oakland Museum
- historical museums<sup>6</sup>
- natural history museums
- government agencies
- college & university departments
- private collections
- Smithsonian Institution
- National Park Service
- United States Geological Survey
- National Geographic Society
- American Film Institute
- commercial archives/collections<sup>7</sup>
- business & corporate archives<sup>8</sup>
- publishers
- newspapers
- churches
- art museums & galleries
- Internet

*Examples:*

- 1 UC Davis Shields Library, Stanford University Special Collections, Beinecke Rare Book and Manuscript Library at Yale University
- 2 California State Railroad Museum Library & Archives, Marshall Gold Discovery SHP library
- 3 San Francisco Public Library, Denver Public Library, New York Public Library
- 4 Society of California Pioneers
- 5 American Antiquarian Society, Worcester, Mass.; Chicago Historical Society; New York Historical Society;

Oregon Historical Society; San Diego Historical Society

6 Amon Carter Museum, Fort Worth, Texas; Buffalo Bill Historical Center, Cody, Wyoming; Henry Francis duPont Winterthur Museum, Wilmington, Delaware; Los Angeles County Museum of Natural History; Mystic Seaport; The Thomas Gilcrease Institute of American History & Art; Shelburne Museum; Southwest Museum; The Museums of Stonybrook

7 Bettmann Archives, Culver Pictures, Pat Hathaway Collection, Solotype, Time-Life

8 Wells Fargo Bank History Room, Sunkist Growers

indicate the source with a "courtesy of ..." line. (Refer to the *Guide to Copyright Research* for a more information on copyright.)

### **Useful References:**

APPENDIX B: Selected Research Institutions in California

Applegate, Brenda

*Guide to Copyright Research.*

Park Services Division, California State Parks. Sacramento, March 1996.

### **Notes on Graphics:**

*Images selected for any interpretive project should:*

- Engage the visitor;
- Convey a message, as well or better than words;
- Fit thematically;
- Not overwhelm the story or object; and
- Have the proper copyright clearances.

It is very important when seeking graphics for an interpretive project, that you obtain an understanding of their copyright status. Using an image for an exhibition, publication, or film is a form of reproduction that may violate copyright law, if the work being duplicated is copyright protected. Be sure to investigate its status. Drawings, paintings, prints, etc. older than 75 years may be in the public domain and may not require permission to utilize them. However, whenever using images from another institution, always

## Culturally Sensitive Subjects

California State Parks serves diverse audiences. Visitors represent many ethnic/cultural groups, as well as foreign countries. When developing a project, you may be confronted with some potentially controversial issues. The team must decide if and how this material will be presented or addressed.

For instance, a question of "voice" arises when the staff developing a project is of a different culture than the audience or the subject of the project. Whose voice will be represented? Whose voice will dominate the project? Will there be multiple voices expressed? Everyone's perspective or "truth" is not the same.

Exhibits and interpretive programs are powerful media. Your programs can affect how visitors view certain ethnic groups---not only how they existed in the past, but also how they are perceived today. The comments here mostly relate to exhibits and programs illuminating Native American cultures. However, they can apply to any interpretive exhibit or program that promotes an understanding of belief systems and historical points-of-view different from those held by most visitors.

The traditional anthropological approach may not be the best way to interpret Native American cultures. That conventional method compartmentalizes various aspects of a culture into subjects: language, settlement patterns, religion, subsistence, clothing and adornment, etc. These divisions are seen as artificial to most Indian people, who view life as a seamless,

interconnected whole. At the same time, an assumption cannot be made that all Native American cultures view life the same way.

At the beginning of the planning effort, it is important to involve the elders and spiritual leaders of the Native American group being interpreted, as advisors. Interpretive plans and objects for display should be reviewed by them to ensure the messages are accurate and the objects designated for display are not sacred or sensitive. Do not assume that because an object is a contemporary reproduction, it will not be viewed as sacred or sensitive, even if it is made by a non-Indian. An object may have meaning to Native Americans because of what it symbolizes.

Another important reason to involve Native Americans in an interpretive project is to insure the project is in compliance with the Department's policies related to the Native American Graves Protection and Repatriation Act of 1990 (NAGPRA). NAGPRA is a legislated attempt to redress historic injustices to Native Americans. The law requires the repatriation of Native American human remains and funerary objects, including those made to accompany burials, as well as sacred objects and objects of cultural patrimony (as defined by the law).

Most materials within the Department's collections have been evaluated. However, to determine whether an object is sacred, culturally sensitive, or originated from a burial, you should start by communicating with the Department's NAGPRA coordinator in the Park Services Division. The Department's



NAGPRA compliance is being coordinated by that division. Having consulted extensively with Native American individuals and groups, the coordinator may be able to provide you with the names of Native American advisors in your area.

If the culturally affiliated tribal elders and religious practitioners feel that certain objects should not be displayed, it is best to follow their wishes.

Furthermore, if local tribal members believe that an object might be subject to NAGPRA, California State Parks' Park Services Division should be notified immediately.

The portrayal of Native Americans or other groups should be done with respect and objectivity. It requires an openness to new ideas, multiple points of view, and diverse cultures. It also involves proactivity and tolerance. What connotes "respect" among one group of people may not be the same or obvious when dealing with unfamiliar cultures.

*The following checklist may be helpful:*

- Identify and involve culturally affiliated groups in the planning process.
- Be sure the display of ceremonial regalia will not offend the Native American group it represents.
- Native American cultures in the exhibit should be interpreted as "living cultures," not just existing in the past. Avoid the use of past tense.
- When possible, personalize the interpretation by featuring known historical or contemporary individuals.

- Avoid stereotypes.
- Interpret objects fully and accurately.
- Involve native people in interpreting their own culture through hands-on interpretation, design, demonstrations, living history, leading tours, etc.
- Represent objects as being part of a whole cultural system.
- Use the culture's language in the interpretive project. This is an important element that demonstrates respect, however be certain translations are correct.
- Use art produced by Native Americans, when possible.
- Do not assume that the views of one Native American group or individual will apply to other Native Americans.

California State Parks should take the initiative and serve as a catalyst for promoting public discourse, leading to interracial understanding, tolerance, and respect.

### **Useful References:**

*Five Views: An Ethnic Historic Site*

*Survey for California.*

California Department of Parks  
and Recreation. Sacramento, 1988.

Karp, Ivan and Steven D. Lavine, eds.

*Exhibiting Cultures: The Poetics  
and Politics of Museum Display.*  
Smithsonian Institution Press.  
Washington, 1991.

Machlis, Gary E. and Donald R. Field,  
eds.

*On Interpretation: Sociology for  
Interpreters of Natural and Cultural  
History.* Oregon State University Press.  
Corvallis, Ore., 1992.

**Note ethnic/cultural groups in your  
area that could be involved in the  
interpretive planning:**

## Limitations to Access

There may be a number of serious access issues to be discussed as part of the project's planning. Admission to facilities or activities may be limited by several situations, some of which may be modified.

*or Other Alternatives.* Consider how these could be decreased or eliminated with the development of your project.

**Note any barriers to access that may be a problem for your project and how they might be overcome:**

*What factors might restrict or affect passage to or through any of the proposed facilities or activities?*

- weather
- architectural barriers
- floor loading
- ceiling heights
- power supply
- environmental conditions
- historic structure
- natural barriers
- visitor disabilities▪
- subject matter
- ongoing construction
- ongoing archeological excavations
- habitat sensitivity
- environmental concerns
- language barriers
- lack of staff
- transportation
- communication methods
- nearby parking
- restrooms
- entrance fee
- physical risk
- equipment
- lack of outreach
- remoteness
- staff uninformed
- security
- periodic flooding

▪See next section: *Barrier-Free Access*

## Barrier-Free Access or Other Alternatives

There are all kinds of barriers to access.

Our state's growing population is becoming more culturally diverse. In addition, more and more foreign visitors are coming to California. Language barriers present an increasing problem for communication within State Parks. Knowing your audience and their needs can help you to devise solutions for overcoming these barriers.

Parks that offer visitors good physical passage to interpretive facilities and resources cannot be considered totally accessible unless staff can also effectively communicate with visitors who have disabilities. California State Parks' policy is to provide an accessible environment in which all visitors are given the opportunity to understand, appreciate, and participate in this state's cultural, historical, and natural heritage.

Remember, people's personalities are not consumed by their disabilities. A disability is but one aspect, and usually not the dominant one, of each individual.

Everyone likes to be considered a person with unique feelings, thoughts, experiences, and abilities. Treat each of your park visitors as an individual. Many physical barriers are caused by attitudinal barriers which are often the result of misconceptions and unfamiliarity.

In 1990, the Americans with Disabilities Act (ADA) became law. It directed that people with disabilities must be allowed to participate in regular programs and that they could not be discriminated

against, or treated separately, because of their disabilities. In compliance with this law, California State Parks may not refuse to allow a person to participate in a service, program, or activity simply because that individual has a disability. Programs and services must be given in an integrated setting, unless separate or different measures are necessary to ensure equal opportunity. Even if a separate program is offered, individuals may choose to participate in the standard program. State Parks must ensure that communications with individuals having disabilities are as effective as communications with others.

When necessary, State Parks must furnish auxiliary aids and services to ensure effective communication, unless it would result in an undue burden to staff or a fundamental alteration of the facility or program.

*Consider how each of the following might impact your audience:*

- signs
- walkways, ramps, stairs, rails
- light levels
- counter and exhibit heights
- type style and size
- captioning
- Braille text
- assistive listening devices and other aids
- accessibility levels posted
- surfaces---flooring, paths, trails
- printed scripts of A-V programs
- large print publications
- alternative media\*
- parking for disabled visitors
- easy access to public transportation
- seating meeting ADA standards

- talking maps
- text telephones (TDDs)
- drinking fountains, restrooms
- shade-covered areas
- staff sensitive to hidden disabilities
- outreach to disabled communities
- exhibit text in other languages
- brochures/booklets in other languages

\* Alternative media developed specifically for disabled visitors: interpretive walks, talks, demonstrations, Braille publications, large print publications, captioning, assistive listening devices, audio tours

*ADA requires that a sign language or oral interpreter be hired any time one is requested in advance by a visitor.*

Good interpretation always relates the message to the audience, communicating in a way that is both understandable and provocative to the individual listener. This requires the interpretive planner to be sensitive to the interests and special needs of the entire audience. A range of interactive, touchable, and sensory interpretive facilities and programs can help to reinforce written or audible information for many visitors. Refer to *All Visitors Welcome: Accessibility in State Park Interpretive Programs and Facilities* for ideas, from personal services to the alteration or development of accessible facilities.

When in doubt about a proposed facility or program, contact representatives of the affected disabled community near the park. They can best advise your planning team about the most

appropriate and effective methods for making the project accessible. By maintaining continuing, open communication with your target audience and responding to their needs, your project can be made more inclusive and accessible.

### **Useful References:**

American Association of Museums.  
*The Accessible Museum: Model Programs of Accessibility for Disabled and Older People.* American Association of Museums. Washington, D.C., 1992.

Porter, Erika  
*All Visitors Welcome: Accessibility in State Park Interpretive Programs and Facilities.* California State Parks. Sacramento, 1994

**Note alternate forms of access that could be integrated into your planning efforts:**

## Related Use of the Space/Facility

Parks may develop and promote their credibility by offering activities and facilities to complement and support their interpretive project(s). These might include a laboratory or research space; an auditorium for special events and interpretive activities; a classroom for onsite school programs; or a demonstration area; to name just a few examples. More in-depth or specialized information often can be provided in these facilities that will be of interest to many people. They can help to create community involvement, pride, increased park attendance, greater revenues, and media exposure.

Special programming can also be directed toward specific segments of that audience, such as school children or people with disabilities. Setting aside an area for temporary or traveling exhibitions, for example, can be particularly useful for showing aspects of the park that change with the seasons, or for reflecting upon the site's special relevance to topical issues. Introducing an element of change can encourage return visitation.

Food and drink may be required for special occasions like receptions, exhibition previews, evening entertainment, or cooperating association or corporate/sponsor hospitality events. These uses may bring in new audiences to the space/facility, serving people who may not have previously come to the park.

A principal consideration should be how well the proposed activities relate to the concept or goals of the project. Some

have a cost that can affect budgets, timetables, and daily operations (security, scheduling, supervision of staff, etc.). Planning for these activities should be considered well in advance of the project's final development stages.

### *Checklist:*

- contact station
- security area
- guest book/register
- suggestion box
- temporary exhibits
- traveling/changing exhibitions
- collections storage
- storage for sales area
- volunteer storage space
- restrooms
- research area
- library and archives
- auditorium
- lounge for staff and volunteers
- audio-visual area
- scientific laboratory
- insect zoo
- discovery room
- planetarium
- interpretive garden
- nature trail
- boardwalk/overlook
- art gallery
- aquarium
- staff offices
- conference room/staff training room
- classroom
- conservation laboratory
- living history programs
- demonstration area(s)
- historic re-enactments
- workroom
- exhibit design and construction shop

- period craft work areas
- Chautauqua stage
- food service
- kitchen/catering facilities
- interpretive sales/gift shop
- cooperating association office
- cooperating association storage
- janitorial office
- janitorial storage area and sink
- picnic area
- special events activities area
- rest area for visitors
- baby changing facilities
- laundry facilities
- living history storage space
- Junior Rangers storage
- Junior Lifeguard storage
- 

The best planning will reflect upon all the adjacent uses that could potentially revolve around the interpretive facility/program. Assess these relationships in terms of primary and secondary needs and determine how to smoothly integrate them into the project.

**Note proposed adjacent uses and their relationships to the interpretive project:**

## Revenue Generation and Alternative Uses

Give attention to the interpretive project's revenue generation potential and any possibilities for concession activities, including special events, at the outset of planning. Proposed revenue ventures should reflect positively upon the mission and themes of your park and should accommodate park visitors' needs and interests. Try to respond to visitors' requests and community needs if you can, but not at the expense of the park's overall objectives.

Significant opportunities may exist to "theme" a particular activity, giving it a special feel or distinctive concept related to the park. A little imagination and flair can provide not only an enjoyable and different experience for visitors, but also revenue for the park. Some facilities may be adapted with little or no impact on the space, if forethought has been given to the activity during the initial planning phases.

*Consider the following revenue sources or alternate uses:*

- entrance fee collection
- performance venues
- concession-operated store
- cooperating association sales
- receptions
- banquets, dinners, potlucks
- concerts
- music festivals
- athletic events
- folklife festivals
- competitions
- demonstrations
- film festivals

- art festivals
- carnivals
- handcraft fairs
- farmer's market
- orange festival
- bird watching/whale festivals
- parades
- old-timers day
- ethnic programs
- holiday festivals
- fandangos
- antique machinery demonstrations
- storytelling activities
- bird watching events
- eagle tours
- fall flyway festivals
- bat flight breakfast
- geology walks
- cemetery tours
- flower festivals
- horse-drawn vehicle activities
- holiday special events
- harvest fairs
- jazz festivals
- staged plays and programs
- fishing derbies
- food festivals
- commercial tours
- training programs
- candle-light tours
- astronomy/star talks
- Native American big times
- weddings
- radio or television events
- dramatic presentations
- special exhibitions
- fee-based interpretation\*
- souvenir replicas
- audio-video tapes
- audio tapes
- publications, postcards
- posters, maps
- movie location site
- mail order catalog



- interpretive concession
- convention site
- organizational meetings
- fund raising events
- film locations
- host for conference/workshops
- exhibition previews
- informal education programs
- craft exhibitions
- dance performances
- demonstrations of museum skills
- training events for park professionals
- cook-offs
- rental space

\* Fee-based interpretation may include: walking tours, bus tours and other special request tours, seminars and other programs, environmental education, special events (e.g. artists in the park, music festivals, living history weekends, field seminars with guest speakers, etc.).

Retail sales deserve an entire book directed toward that subject alone. Try to reflect the theme and the identity of your park project in the range of items offered for sale. People generally like mementos clearly linked to the sites they visit. Develop an understanding of your audience/customer, their interests, and needs. Let people have access to the goods. They may be more likely to buy items they can inspect. Also, remember to budget for a certain amount of theft and shrinkage (breakage, out-of-date stock, etc.). Try to meet customer requests, but not at the expense of your overall objectives.

Consider the modifications or additions that will have to be made to the space

(electricity, counters, storage space, special lighting, sound systems, audio-visual equipment, kitchen facilities, sales area, etc.) to accommodate proposed alternative uses. Are your planned activities compatible activities with the structure(s) and setting(s) of the park? Be sure they are accessible to all visitors.

### **Useful Reference:**

Porter, Erika R.

*All Visitors Welcome:*

*Accessibility in State Park Interpretive Programs and Facilities.* California State Parks. Sacramento, 1994.

Knudson, Douglas M., Ted T. Cable, and Larry Beck

*Interpretation of Cultural and Natural Resources.* Venture Publishing, Inc. State College, Penn., 1995.

### **Notes on the project's revenue generation potential:**

## **Modifications to the Building or Setting**

If this project will be in a natural/cultural setting, how will it impact the site? Public Resources Code 5024 requires that any building over 50 years of age must be evaluated for its historical significance. When a building is considered significant, 5024.1 requires consultation with the State Office of Historic Preservation in the early development stages of a project. Mitigation of the project's impacts may be a condition of its advancement. Some aspects of this consultation and review have been delegated to California State Parks. Contact your district historian or the department's Service Centers for advice.

Avoid ruining pristine areas and scenic views with interpretive signs and displays. Sometimes it is better to let the resources speak for themselves. A brochure or leaflet may also be a more appropriate method for communication.

Determine if there will be adequate future funding to maintain the building, facility, or site when there is a need to repair or replace the roof, walls, plaster, gutters, windows, lighting, flooring, hardware, plumbing, furniture, heating and cooling systems, alarms, trails, fences, signs, plantings, etc.

### *Checklist:*

- Provide access with the least impact to the resources and structures.
- Offer alternative methods of access for inaccessible areas.
- Limit structural changes.

- Document modifications.
- Be aware of safety considerations and health hazards.
- Assign and adhere to load limits in buildings.
- Preserve the viewshed.
- Preserve the historic landscape.
- Complete California Environmental Quality Act (CEQA) review.
- Complete 5024 review.

### **Notes on possible building or site alterations:**

## Staffing Considerations

The staff of an interpretive facility should reflect its nature and purpose.

Determine the work that needs to be performed and ensure that it is clearly someone's responsibility. By not identifying the workload at the outset of the planning process, vital operations---administration, maintenance, security, curation of collections, guided tours, etc.---may be left undone. When planning a new project or modifying an existing facility, consider who will staff and sustain it. Will the development be truly feasible if there is insufficient staff to maintain it? Will special knowledge or skills be required for the project? What training will employees and volunteers need?

Have you included requisite space in non-public areas of the project to meet the staff's (including volunteers) particular concerns?

*Consider these personnel, their roles, and responsibilities:*

- cashier/fee collector
- housekeeper
- maintenance staff
- guide
- custodian
- grounds keeper
- archeologist
- paleontologist
- historian
- on-site conservator
- park ranger
- museum director
- curator
- interpreter
- museum technician

- archivist/librarian
- restoration specialist
- volunteer coordinator
- docents/volunteers
- bookstore management staff
- security guard
- public relations/marketing staff
- park aid
- trainers/teachers
- audio-visual specialist
- 

## Useful Reference:

Ambrose, Timothy and Crispin Paine  
*Museum Basics*. International Council of Museums (ICOM). New York, 1993.

## Notes:

## Safety and Security

Concern for visitor safety and the security of objects on display should begin with the planning and design phases for each interpretive facility. As with any public or private establishment, your park may be liable for an injury received there. Loss or damage can occur, whether intentional or accidental, through floods, fires, earthquakes, or other disasters, as well as through theft and vandalism. Develop the project in ways that will minimize or manage risks.

Security is not only vested in the physical methods for safe guarding objects and buildings, but also in the people who oversee them and their daily practices. Exposure to safety and security problems may increase with staff carelessness, poor design and engineering, inadequate maintenance, or other unsafe practices.

*Identify potential risk factors for your project:*

- lack of environmental controls
- cleaning practices
- tripping hazards
- hanging objects and rigging
- heights of overhangs
- counter heights
- sharp objects
- glazing materials
- lighting---too bright or too dim
- open flames, fire
- electrical safety
- animal bites, stings, etc.
- hot objects
- fragility of objects
- instability of interpretive objects
- value of items on display

- slippery surfaces
- height of stairways and ramps

*Methods for mitigating threats to safety and security:*

- security for collections storage
- secure large objects
- safeguard all objects
- photo documenting inventory
- daily "walk-throughs"
- building occupancy limits
- safety and directional signs
- sound control
- available first aid kit
- emergency plan in place
- risk management plan in place
- security guard
- first aid/safety training for staff
- opening/closing procedures
- cash handling procedures
- intrusion alarms
- vandalism
- defensive plants
- available phone radio
- background checks
- access to sheriff's office
- insurance for special events/movies
- emergency notification guide

Once an interpretive facility has been developed, arrange for daily "walk throughs" to identify and resolve safety and security concerns before they become a problem.

## Useful References:

*Museum Security and Protection: A Handbook for Cultural Heritage Institutions.*

International Council of Museums

(ICOM) and the International Committee on Museum Security. New York, 1993.

Porter, Erika R.

*All Visitors Welcome: Accessibility in State Park Interpretive Programs and Facilities.* California State Parks. Sacramento, 1994.

Ralph, Larry J.

"Visitor Safety in Exhibit Design and Production," *Exhibitionist*, Spring, 1993.

### **Notes on safety and security:**

### **Notes:**

### **Other Considerations**

What about the availability of resources for project development? Will there be a storage area for newly acquired objects for the interpretive project? Is there a preparation area for cleaning and conservation work, house museum mock-ups, preparatory exhibit construction, etc.?

While developing the project, consider creating a marketing campaign for the completed project to maximize its impact. (See the *Marketing and Promotion* section under FOLLOW THROUGH for more discussions on the subject.)

## PLANNING STRATEGIES

### Project Timetables

A detailed timetable should be prepared for every interpretive project, outlining the critical path for decision-making and any time considerations---historic anniversaries, building completion dates, construction time frames, etc.---that will govern the project's advancement. PERT---a "Program Evaluation Review Technique" can show all phases of the project, including who is responsible and any critical due dates. It is a graphic tool---a flow chart that details the work to be done.

Briefly, a PERT chart shows the relationship of one activity to another, which steps need to be completed first, as well as any important due dates. Each line or box on the chart is a job, task, or activity that is part of the whole project. The lines represent the time required to complete each task. The chart can track work to be done simultaneously, as well as activities that must follow one another. Overlapping and interrelated activities are also identified.

Work backwards from the proposed opening date to establish allotted time frames for aspects of the project. Timelines for projects need to match budget allocations. Be realistic. Will there be other park commitments that need to be addressed in this same period? When creating a schedule, allow sufficient flexibility to accommodate unanticipated problems or delays. Some activities may require extensive lead time. These may include

research, or the reproduction or conservation of objects to be used in a historic setting exhibit, 5024 and California Environmental Quality Act (CEQA) reviews, etc. Other work may be interdependent or may occur simultaneously, such as the creation of an exhibit catalog or promotional materials.

*A timetable or PERT chart should contain most of the following elements:*

- . Assemble the Team
- . Plan to---
  - . Assess the Existing Situation
  - . Define Goals & Objectives
  - . Research (consider special situations--e.g. seasonal changes)
  - . Evaluate Collections
  - . Establish Themes
  - . Inventory Graphics
  - . Prepare Audio-Visual
- . Elements
  - . Write the Interpretive Plan
  - . Write the Furnishing Plan
  - . Prepare Preliminary Designs
  - . Develop Preliminary Exhibit Plan
  - . Budget---Consider Project Feasibility
  - . Revise Project ("too expensive" or "not achieving objectives")
  - . Circulate for Department Review
  - . Involve Public in Review
  - . Arrange for CEQA, 5024 Review
  - . Acquire Objects---
    - . Purchase
    - . Replicate
    - . Preserve
    - . Conserve
  - . Research Copyright/Permission to Use
  - . Develop---

	Final Project Design
	Text
Exhibit	Object Preparation for
	Catalog Artifacts
Equipment	Acquire Audio-Visual
Program	Develop Audio-Visual
Groups	Test Ideas on Focus

- . Contract--- (Refer to the example on the next page.)
  - Prepare
  - Advertise
  - Award Process
  - Contract Management
- . Construction---
  - Carpentry, etc.
  - Walk-Throughs
  - Installation
- . Train Staff/Docent
- . Develop Maintenance Schedules  
(DPR 473 forms)
- . Marketing and Promotion---
  - Prepare Brochure
  - Develop Exhibit Catalog
  - Create Teachers' Guides
  - Write Press Releases
  - Produce souvenirs,
- replicas
  - Promote Events
- . Follow-Up---
  - Evaluate
  - Warranty Work
  - Repairs
  - Revision
  - Maintenance

*Don't forget to incorporate anniversaries and other critical due dates that will not change within the timetable.*

### **Useful Reference:**

Bryan, Dave  
 "How the Exhibit Builder Can Avoid Scheduling Mishaps," *Exhibit Builder*. 6, No. 6, 1989, pp.34-40.

**Prepare a draft timetable for the project.**



**Example of a project timetable.**

## Defining Measurable Outcomes

Viewing and critiquing interpretive facilities elsewhere can help your team build a better understanding about the project's desired outcome. Also, visiting other sites may provide ideas that might work for you, as well as a better understanding of those that won't.

What kind of physical and emotional involvement do you want visitors to have with the park's resources? Determine what it is you would like to accomplish with the project from the outset. Written statements of goals and objectives will become the basis for program policies. They will also provide the public with a clear understanding of the role and purpose of your proposed project. Set your goals early. Keep them simple. Goals broadly outline **what** interpretation aims to accomplish. Objectives describe **how** the goals will be met in a general way.

**Interpretive Goals** are general statements that express the things you would like to have happen, although they are not very specific or measurable.

### *Examples:*

- . Visitors will be able to experience the park using their different senses.
- . Visitors will gain an appreciation for archeology and its role in revealing the history of Monterey State Historic Park's Cooper-Molera Adobe.
- . Visitors will understand how the different cultures in Old Town San Diego's past related to the soil and the landscape of the region.
- . Visitors will be oriented to Shasta

State Historic Park's buildings and sites, to help them gain the most from their visit.

- . Visitors will learn the importance of preserving and protecting natural and cultural resources in the park.

- . The staff at Castle Crags State Park will develop methods for showing park trails to visitors who cannot walk them.

**Interpretive Objectives** are measurable. Sometimes these are further refined as learning, behavioral, and emotional objectives.

**Learning Objectives**---What do you want visitors to learn or remember?

### *Examples:*

- . Every visitor will be able to identify the work performed by an early Californio vaquero.
- . Grade school students will remember the reasons why Rootville was established.
- . High school students will be able to describe what the daily regimen was like for an enlisted soldier at Fort Tejon.

**Behavioral Objectives**---What do you want visitors to do?

### *Examples:*

- . Grade school children will leave the park with one or two simple resource conservation measures to use at home.
- . A majority of park visitors will learn about the native plants in the area and will be able to identify many of them in the park.
- . Visitors will find the historic buildings in the park, after being

oriented to their location in the visitor center.

**Emotional Objectives**---How do you want visitors to emotionally relate to the resources? How will they change or alter their attitudes? What values do you want them to take home?

***Examples:***

- . Visitors will develop an empathy for the Chinese, who worked in the gold fields of California.

- . Visitors will understand the value of recycling and will practice it regularly.

- . Visitors will value the pygmy forest, treating it with respect and a sense of stewardship.

Consider what you want your interpretive project to communicate to park visitors. Several goals and objectives can be established for each project. Park projects should be developed to be more than informational; they should be interpretive.

By defining goals and objectives, the project can be evaluated at critical points to calculate its effectiveness. Evaluation---even before the project is developed---allows alterations to be made when they are least expensive to the project. Evaluation should be built into the interpretive planning process, testing and fine tuning before final development and installation.

Upon completion, evaluation will help you measure the success of your interpretive project and if your goals and objectives have been met. Did visitors to your project/program make sense of

the interpretation? Did their intellectual, emotional, and behavioral responses agree with your original intentions? Were visitors satisfied with their experiences? Interpretive project development should be a continual process of setting goals, verifying results, and refining the project. Only in this way can you be assured that you are communicating with your audience and that they understand your message.

**Useful References:**

Doering, Zahava D. and Andrew J. Pekarik

"The Exhibition Dialogue: An Outline," *Exhibitionist*, Summer/Fall, 1993.

Veverka, John A.

*Interpretive Master Planning*.  
Falcon Press Publishing Company.  
Helena, 1994.

**Note your preliminary interpretive goals and objectives for the project:**

## Research Design

After assessing the park's resources and establishing the interpretive goals for the project, you will need to formulate a plan to guide research. Ask yourself, what is the "big idea" you wish to convey through your project? Examine the park's general plan element or interpretive prospectus for thematic direction. To help you stay focused and organized, outline the concepts to be interpreted. The outline will allow you to understand what you know (or don't know), what is available, as well as any limitations or shortcomings in the materials. This will serve as your research design.

*You may need to address these informational needs in your research:*

- . The identification of resources---plants, animals, historic sites, building styles, collections;
- . Factual points---names, dates, events;
- . Resource issues---natural processes, implications of human activities on species;
- . Cultural perspectives---multiple points of view, cultural practices; and
- . The values, meanings, and philosophies to be represented and interpreted by the project.

Research will probably lead you to new areas of concern or to other valuable information that might be incorporated in the project. (Some subject areas, because of their complexity, may require the services of an outside expert or scholar.) Projects should be based upon the most up-to-date information available. Be sure to allocate enough

time for research. It is easy to be "led astray"---away from your

original focus. Refer to your outline often.

When looking for materials for your project, be guided by the list of relevant resources and their locations, gathered earlier by your team. (See pages 10-11, *Assessing the Existing Situation: References and Resources*.) Compile a list of collections and institutions with pertinent materials to be examined and specific questions or concerns to be addressed, to insure that research is done carefully, comprehensively, and economically.

Develop regular procedures for the conduct of your research. Record the data you collect in a systematic manner. Use 3" X 5" cards and type your notes or record the information using a computer database. Be neat! If possible, photocopy materials to verify errors in transcription. Be sure to keep track of authors, titles, dates, record books, etc.---any details about the information and where it came from.

Look for appropriate images, as well. Historic photographs, drawings, paintings, maps, etc. may prove informative and useful for illustrations in the final project. (Review your notes on *Graphics*---see pages 18-19.) Also, locate objects---historic artifacts, reproductions, modern equivalents, or mounted specimens, etc.---that might be applicable. (Refer to your notes on *Interpretive Objects*--see pages 15-17.) If possible, photograph items that might be of value to the project. Note their size, weight, condition, catalog number,

location, and any other facets that might be of importance. Again, keep track of

the information and sources in a systematic manner.

Remember, not everything has been recorded or saved. Research entails finding those things that have survived and analyzing them. As you gather the information and materials, examine them critically for any biases. Ask yourself, are there errors? Is each account objective? Was the author on site at the time he/she wrote about an event? Could he/she fully appreciate the situation? In general, a report or story's value increases in proportion to its nearness in time and space to the witness and the events he/she observed. Do not assume that because something or someone is old, that the material you are examining is factual, tasteful, logical, well-designed, organized, up-to-date, old-fashioned, unique or "typical of the period," etc.

*Historians refer to two types of sources: primary and secondary.*

. A primary source is *from* an event.

. A secondary source is *about* an event.

Primary sources are generally considered more reliable than secondary sources for information. Try to base your interpretive project on primary evidence whenever possible.

Re-examine your original research outline. Once you have searched, recorded and evaluated the available resources for the project, systematically

arrange the material. Keep in mind the project's interpretive goals and objectives, which have been identified in the previous section. (See pages 36-37, *Planning Strategies: Defining Measurable Outcomes*.) Make sure your information is accurate. Be straightforward in your interpretation of the material. Present it in a manner that communicates the broadest understanding of the subject. There is never an excuse for inaccuracy.

In reporting your research clearly and honestly, cite references, interviews, graphics, and interpretive objects with footnotes or endnotes, and keep a bibliographic list at the back of the document. You may wish to follow the bibliographic format employed in this Workbook's "Useful References" sections. Your written report will become one of several resources used to develop the final interpretive plan. It will also serve to justify and support the proposed direction taken by the project and will become one of the principal references used by interpreters developing programs on site. Your report's usefulness will be dependent upon its thoroughness, accuracy, and relevance.

*In summary, use the following basic research procedures:*

- 1) Select a topic/theme.
- 2) Outline the concepts to be interpreted.
- 3) Find the facts. Track down all relevant information.
- 4) Record the information

systematically.

- 5) Critically evaluate the information collected.
- 6) Arrange the material in a logical pattern.
- 7) Report your research results clearly and honestly.

Consider how important research is to California State Parks and to its role as guardian and interpreter of this state's natural and cultural resources. The public has bestowed their trust in the Department to properly represent California's heritage. The Department's interpreters have an obligation to portray our state's past and present accurately and honestly.

### Useful References:

Bean, Lowell John and Sylvia Brakke Vane  
*California Indians: Primary Resources*. Ballena Press. Ramona, 1977.

Bean, Walton and James Rawls  
*California: An Interpretive History*. 5th edition. McGraw. 1988.

Barzun, Jacques and Henry F. Graff  
*The Modern Researcher*. 5th Edition. Harcourt, Brace, Jovanovich, Inc. New York, 1992.

Favretti, Rudy J. and Joy Putman Favretti  
*Landscapes and Gardens for Historic Buildings*. 2nd Edition. American Association for State and

Local History. Nashville, 1991.

*Life on the Edge: A Guide to California's Endangered Natural Resources*. BioSystem Books. Santa Cruz, 1994.

Nunis, Jr., Doyce and Gloria Ricci Lothrop, ed.

*A Guide to the History of California*. Greenwood Press. Westport, Conn., 1989.

Seale, William

*Recreating the Historic House Interior*. American Association for State and Local History. Nashville, 1979.

**Outline the interpretive scope of your project. Identify areas that need to be researched thoroughly.**

## Educational Considerations

The California State Parks System preserves and maintains some of the most significant natural and cultural resources in the state, the nation, and the world. Because of this, our State Park interpreters have the responsibility to provide programs and exhibits that reflect upon and communicate those values and meanings to park visitors. Having defined the learning objectives early in the planning process (see pages 36-37, *Defining Measurable Outcomes*), what main ideas or points should visitors take away with them after interfacing with the proposed project? The most effective interpretation is developed in consideration of its intended audience---children, adults, people with disabilities, etc.

What kind of relationship will the proposed project have with its audience? Will it speak to them? Lecture? Preach? Or, will it connect park visitors to familiar experiences, ask questions, or challenge them to solve a problem? Will your audience be treated like children, if they are adults? Or, vice versa? (Review the principles and objectives for interpretation in the section *The Role of Planning in Interpretation*, pages 2-4.) The message, as well as the media used to communicate the information, may or may not be appropriate for all audiences. Avoid anything that sounds like a lecture or an encyclopedia.

Be aware that people learn and process information differently, depending upon their age, education, and experiences. Young people gain most of their knowledge by observing, classifying,

measuring, gathering information, and making inferences. Try to match learning styles with interpretive techniques.

### *Examples of learning styles and techniques for effective learning\*:*

#### IMAGINATIVE:

##### *Reasons--Asks, "Why?"*

Use components that move their emotions; scenic treatments; human and community elements; and period settings.

#### ANALYTICAL:

##### *Wants Facts--Asks, "What?"*

Offer facts through as many media as possible--text, labels, audio, and video.

#### PRACTICAL:

##### *Tries Possibilities--Asks, "How?"*

Provide for involvement--have visitors contribute; help them to see how they can use their newly acquired knowledge; use touch tables and role playing.

#### DYNAMIC:

##### *Applies Learning--Asks, "What if?"*

Offer interactive interpretation. Let visitors try out and experiment. Develop "discovery" areas.

▪ Learning styles and techniques for effective learning courtesy of Peter D. Barton, Executive Director of the Altoona Railroaders Memorial Museum.

Learning by discovery can be fun for children (as well as adults). If geared toward children, it should provide planned experiences to stimulate

curiosity and develop skills. Let them use their newly acquired awareness, skills, or understanding in some way to comprehend what they've learned, but keep the experience informal.

If school groups comprise the majority of your targeted audience, consult the California Department of Education's various educational frameworks when developing the project. Address more than the fourth grade level in your planning. Work with school program liaisons and involve local teachers. Integrate your project with nearby school curricula to make it an obvious attraction for learning outside the classroom. Identify related pre- and post-visit activities and projects that might expand learning beyond park boundaries to the schools.

As your project nears completion, organize interpretive concepts and appropriate resource materials into a teacher's guide and/or educational kit. Materials in such a kit might include study prints, reprints of documents, slides, objects, videos, models, and suggested activities. Be sure that sufficient training and workshops are offered to guide teachers who wish to take advantage of the park as an educational resource.

To complement the project, offer a diversity of educational programs and activities within the community. Variety in programming will stimulate interest in the park and encourage return visitation.

*Consider:*

- college classes in the field
- environmental education programs
- Junior Ranger Programs
- Junior Lifeguard Programs
- Environmental Living Programs
- Environmental Studies Programs
- Elderhostels
- internships
- service learning
- docent training
- lecture series
- living history programs
- self-guided brochure
- scout programs
- campfire talks
- staged dramatic programs
- publication projects
- outreach programs

### **Useful References:**

*English-Language Arts Framework for California Public School, Kindergarten Through Grade Twelve.*

California Department of Education. Sacramento, 1987.

Grinder, Alison L., and E. Sue McCoy  
*The Good Guide: A Sourcebook for Interpreters, Docents and Tour Guides.* Ironwood Publishing. Scottsdale, Ariz., 1985.

*Health Framework for California Public Schools: Kindergarten Through Grade Twelve.*

California Department of Education. Sacramento, 1994.

*History-Social Science Framework for California Public Schools: Kindergarten Through Grade Twelve.*



California Department of  
Education. Sacramento, 1988.

*Literature for History-Social Science:  
Kindergarten Through Grade Eight.*

California Department of  
Education. Sacramento, 1993.

*Mathematics Framework for California  
Public Schools: Kindergarten Through  
Grade Twelve.*

California Department of  
Education. Sacramento, 1992.

Pitman-Gelles, Bonnie

*Museums, Magic & Children.*  
Association of Science-Technology  
Centers. Washington, D.C., 1981.

*Science Framework for California Public  
Schools: Kindergarten Through Grade  
Twelve.*

California Department of  
Education. Sacramento, 1990.

Tucker, Michael S.

*A Teacher's Guide to Sutter's  
Fort.* California Department of Parks  
and Recreation. Sacramento, 1992.

### **What educational considerations will be a part of this project?**

(Use the pages for Additional Notes at the  
end of the Workbook.)

### **Selecting Media**

Media can be an especially powerful  
teaching tools. Choosing the best  
interpretive media to carry your  
message demands careful deliberation.

Depending upon your choice of media,  
visitors could find your message  
fascinating or dull, compelling or  
tedious, shallow or complex. Use the  
knowledge of your park's resources and  
its visitors to build solid "interpretive  
bridges." Know your audience. Try to  
connect them to the natural, historical,  
and recreational resources of the park in  
personally meaningful ways. Your  
media selection should be an  
entertaining, educational, and efficient  
way of presenting the material.

There is no one best medium for all  
situations. For example, the  
advantages of using audio-visuals and  
special effects must be weighed against  
the cost of the equipment, ongoing  
maintenance, the ease of operation,  
staff time, and their impacts on the  
physical space and visitor flow. Media  
should be selected not only to serve the  
public, but also to preserve the integrity  
of park resources and to be compatible  
with its facilities. Self-guided brochures  
and booklets may eliminate the need to  
mar the natural or historic environment  
with signs and exhibits. They also  
enable visitors to learn about a site at a  
later time.

Since various media have different  
strengths (and people love variety)  
choose a mixture of media. Dynamic  
and interactive media are usually better  
than static. Media should be  
meticulously researched and edited, and  
any visuals chosen, selected for their  
compelling nature.

Insert scan of media selection matrix  
here

narration should also contribute to overall audio-visual presentations. Be sure to obtain proper copyright clearances when using music, graphics, and quoted text. The "Media Selection Matrix" to the left may help you to select the right interpretive tools for your task. Also, networking and brainstorming may help you to find good media solutions and avoid problems.

Be realistic about the time, money, and other resources needed to create the various media being considered for the project.

*Remember the following about media:*

- Getting the facts correct is crucial.
- Ideas alone do not work; they need to be interpreted.
- A clear storyline is essential.
- Production value is important.
- Use compelling visuals and/or sound.
- Obtain copyright clearances in advance.
- Edit the media to move the story forward.
- Awaken audience's curiosity.
- Good interpretation changes behavior.
- Remember to develop accessibility into the media.

Engage peoples' senses and you will capture their minds. The greater the sensory involvement, the more effective and permanent the learning. To paraphrase psychologist Carl Rogers, by involving the whole person, people learn rapidly in ways they do not soon forget, and in a manner that has practical meaning for them.

*Check the potential for the following media in your project:*

- guided tours
- living histories
- formal exhibits
- historic setting exhibits
- dioramas
- interpretive boardwalk/trail
- hands-on, discovery areas
- audio-tours
- electronic activities/games
- videos/films
- large-screen film (e.g., Imax)
- Environmental Living Programs
- Environmental Studies Programs
- live stage productions
- demonstrations
- Junior Ranger Programs
- Junior Lifeguard Programs
- traveling exhibits
- outreach exhibits/activities
- music
- publications

### **Useful References:**

American Association of Museums  
*Museums and Technology:  
Selected Source List.* Washington,  
D.C., 1996.

Koester, Stephanie  
*Interactive Multimedia in  
American Museums.* Archives and  
Museum Informatics. 1993.

### **Notes on potential media:**

*(Use the pages for Additional Notes at  
the end of the Workbook.)*

## Public Involvement

Make an effort to bring the public into the design and review process. Your team should respond to the project requirements, as well as the interests and concerns of those who will be affected. In the long run, public involvement can save time and money, and may produce a better interpretive project, meeting the needs of the community and visitors alike.

Keeping the lines of communication open is important to a community's perception of a project and its satisfaction with it. Contact should be initiated to gather information from, and to inform the public about the interpretive planning that is proceeding.

This involvement can include community meetings, talks with interested parties, opportunities for feedback on test prototypes, etc.

Consider the best times to include the public in the process of developing the project plans. Refer to previous the sections, *Assembling a Team* (pages 6-7), *Requirements and Special Concerns: Culturally Sensitive Subjects* (pages 20-22), and *Barrier-Free Access or Other Alternatives* (pages 23-25) for more material on involving the public. Interpretation works most effectively when it relates to the experiences of its audience.

### *Methods for involving the community:*

- public meetings
- public feedback on prototypes, mock-ups
- organizational meetings

- interested constituents
- contact recognized experts
- workshops
- response cards
- comment books
- sign-up list
- bulletin board
- Internet
- E-mail
- letters
- informal observation
- informal conversations
- educational organizations
- visitor surveys
- newsletter
- media releases
- public service announcements
- education stations on cable
- speakers for service groups
- consultants from ethnic communities

### **Briefly note how the public will be involved in the project:**

## Budget

A basic budget will be needed for the project before any preliminary design can begin. The size of the budget will determine the design choices open to the project---from the choice of media to the scale of development. As the project proceeds, actual costs can be compared against budgeted items.

*What facets of the project's development need to be budgeted?*

- salaries and wages
- shipping/travel
- artifact acquisition
- storage during development
- architectural work
- building modifications
- landscaping
- design development
- equipment purchases
- fabrication
- installation
- graphics reproduction
- copyright permission costs
- public meetings
- project revision
- mounted specimens acquisition
- marketing and promotion
- contract management
- 

*How is the project to be funded?*

- fully funded
- partially funded
- marketing campaign planned
- federal or state grant
- individual gift
- cooperating association funds
- corporate sponsor
- self-supported

- local foundation
- civic organization support
- municipal, county, or state taxes
- bond act
- 

*Consider the long-range implications for maintaining and operating the proposed project:*

- staff salaries
- rent
- utilities
- program costs
- updating exhibits
- maintenance
- outreach
- updating equipment
- 

**Notes on the project's budget:**

## OUTLINE FOR WRITING AN INTERPRETIVE PLAN

An Interpretive Plan summarizes and documents the relevant data and decision-making that directs the interpretive project. It offers support materials and background information critical to its development. The Interpretive Plan is, in essence, the "paper trail" and guide map for the project. This section of the Workbook offers an outline for writing the various chapters of the Interpretive Plan. Its format arranges the material logically to incorporate the initial planning that has been undertaken thus far on behalf of the project.

Follow the directions indicated for each chapter, using the notes you have compiled in your earlier step-by-step analyses. Remember, this is your opportunity to "sell" the project within the department. When writing, choose your words carefully and package the final Interpretive Plan in a way that will encourage the project's development. The final approved plan will become your marketing tool, as well as your instrument for implementation.

### BRIEF OVERVIEW OF THE PROJECT

Once you have reviewed and analyzed the preceding sections, *briefly* summarize the impetus for the project, its context, location, description, interpretive significance, the space available to the project, its expected duration, and the source(s) of funding. Describe the project's planning team, how information was gathered, and communications were handled with the

public, culturally affiliated groups, people with disabilities, etc. Indicate the intended audience for the project.

*Use your notes gathered from the previous sections indicated below to write the overview of the project.*

- ☐ Why is this project needed?  
(pages 4-5)
- ☐ Assessing the Existing Situation:
  - Planning Documents  
(page 8)
  - The Interpretive Project  
(page 10)
- ☐ Assembling a Team (pages 6-7)
- ☐ Planning Strategies:
  - Research Design (pages 38-40)
  - Public Involvement (page 46)
  - Budget (page 47)

## **SUMMARY OF EXISTING CONDITIONS AND SPECIAL CONCERNS**

What park planning documents now guide the project's development? Indicate any directions or actions they propose that may affect the project. Briefly identify the capabilities, and limitations of the park's resources, sites, facilities, the staff potentially involved in the project, and the anticipated audience for the completed project (especially if a change is expected as a result of the development). Indicate other uses (related activities, revenue generation, etc.) that may impact the project. What safety and security concerns will there be?

*Use your (applicable) notes from the previous sections (listed below) to write a summary of the existing conditions and concerns. Again, keep the summary brief.*

Assessing the Existing Situation:  
Planning Documents (page 8-9)  
Park Visitors' Profiles (pages  
13-14)

Requirements and Special Concerns:  
Interpretive Objects (pages 15-17)  
Graphics (pages 18-19)  
Culturally Sensitive Subjects (pages 20-22)  
Limitations to Access (pages 22)  
Barrier-Free Access or Other  
Alternatives (pages 23-25)  
Modifications to the Building or Setting  
(page 29)  
Related Uses of the Space/Facility  
(pages 25-26)  
Revenue Generation and Alternative

Uses (pages 27-28)  
Staffing Considerations (pages 30)  
Safety and Security (page 31)  
Other Considerations (page 32)

## **GOALS AND OBJECTIVES**

What are your basic concepts or ideas for the project? At what level of understanding will the information be presented? How do your goals fit in with the general plan's purposes? They should support each other.

*Examine your notes from the previous sections (listed below) to write the project's goals and objectives.*

*Planning Strategies:*

*Defining Measurable Outcomes*  
(pages 36-37)

*Educational Considerations*  
(pages 41-42)

Once again take a moment to think about how your project could be evaluated and measured upon completion to determine whether or not it has met satisfactorily the goals and objectives you are about to establish.

## THEMES

### *What's a Theme?*

The best interpretation is characterized by a clear sense of purpose. Theme statements provide a point-of-view or an approach to a particular subject. They are concise. The best theme is a simple, complete idea that defines the informational scope and the perspective to be offered. Interpretive themes offer a bridge for visitors to help them understand the significant natural, cultural, and recreational resources of a park.

### *Examples:*

. Whether green with growth, standing as dead "snags," or fallen as decaying logs, trees are home and supermarket for many kinds of life.

. How we view and understand California's streams determines how we treat them.

. The coastal dune community shifts through time and space as life gets a foothold in the sand and then finally fixes it in place.

. Military equipment in the 1850s made the army an effective military machine in pursuit of its mission.

. The Stanford's mansion symbolized political authority, wealth, and power in 19th century California.

. John Bidwell's success as a farmer helped to establish California produce as a symbol of excellence throughout the world.

A **unifying theme** or overall theme is used when planning park visitor centers or multi-subject exhibits. The unifying

theme provides a conceptual focus and general approach for the interpretive offerings. It establishes the overall tone and direction and implies the desired outcome interpretation should have on visitors' attitudes and perspectives. The unifying theme is presented through the interpretation of the primary, secondary, and supporting themes.

Each exhibit station in a visitor center, interpretive trail, or touch screen program requires a separate point-of-view or theme which complements the overall theme.

**Primary themes** define the most essential ideas, like the chapters in a book. Primary themes carry the common thread of the unifying theme to tell a complete story.

**Supporting themes** provide more detailed perspectives on one or more of the primary themes.

**Secondary themes** provide valuable, but non-essential information related to the unifying and primary themes. Like sidebars or footnotes in an article, secondary themes may be only tangentially related to the unifying theme.

### *Remember:*

- Themes must relate to visitor interests, the resources, and the mission of the park.
- Themes need a clear point of view expressed as a simple statement or question.
- Themes should show relationships and processes--not just facts.



- Individual themes should contribute to a memorable "take home" message (the unifying theme).

Interpretive Themes should be identified in the park unit's general plan or interpretive prospectus. If either has been developed, restate them here. If not available, develop interpretive theme(s) only after considerable research and thought. (Some older general plans list only topics--not themes.)

*For this chapter, be sure to include the:*

- Unifying Theme
- Primary Theme(s) *and possibly*
- Supporting Theme(s)
- Sub-Theme(s).

## **INTERPRETIVE PERIOD(S)**

The Interpretive Period sets the historic framework for interpretation within a park unit, directing and focusing interpretive themes, facilities, and activities to represent specific years. The Interpretive Period should be identified in the park unit's general plan or interpretive prospectus, if either has been developed. There may be a primary as well as several secondary interpretive periods for the park.

Below is an example from Shasta State Historic Park's General Plan:

*Primary Interpretive Period: 1849-1895:*

Shasta State Historic Park shall represent a flow of history that captures the essence of the Gold Rush and its effect on the Shasta area. The primary period, 1849 to 1895, encompasses the community's swift rise, and growth as an economic and political base, to its long, slow decline. Significant years within the primary period of Shasta City will be represented at different locations in the park to demonstrate in three dimensions, the flow of history. These periods include the following years:

*1849-1850*, representing the early Gold Rush community as a booming village of tents and log cabins;

1852-1865, portraying Shasta City at the height of its economic and political strength, but before merchandising practices were affected by the Civil War;

1878-1895, illustrating the community through its decline, with its surviving businesses.

*Secondary Interpretive Period,  
Pre-history-1848:*

A secondary period encompasses the long era prior to the discovery of gold in northern California, allowing for the interpretation of the Wintu during the pre-contact period and a discussion of the impact of early trappers and Anglo-American settlers on the area.

*Secondary Interpretive Period,  
1895-Present:*

The twilight years of Shasta, its rediscovery, and the efforts to restore and preserve the historic community will be encompassed in this secondary interpretive period.

*Interpretive Period(s) should be identified in the park unit's general plan or interpretive prospectus. If either has been developed, restate the Interpretive Period here. If not available, develop them only after considerable research and thought. Include the:*

- . Primary Interpretive Period(s)
- . Secondary Interpretive Period(s)

## OVERALL INTERPRETIVE DIRECTION

This section of your document is the "fork in the road" for interpretive planning. The overall interpretive direction will have different implications for planning, research, writing and development. Choose wisely, based upon your audience and the goals and objectives you have identified for the project. Interpretation should provoke the interest of your park visitors and invite their involvement in its resources.

The final form of your Interpretive Plan and/or Furnishing Plan will be unique, perhaps a blend of both, created to address the specific needs you have identified and the goals you wish to accomplish.

Review the information you have gathered in the previous sections---  
*Planning Strategies: Educational Considerations* (pages 41-42) and *Selecting Media* (pages 43-45).

*Explain how you plan to approach the project in terms of the following: a visitor center, museum exhibits, travelling exhibits, interactive media (e.g., touch screen video), interpretive landscape or trail, an audio-visual program (e.g., interpretive film, video), and/or a Furnishing Plan for: historic setting or vignette exhibits, or any combination thereof. (Be sure to follow the *Guide for Preparing a Furnishing Plan* for historic setting exhibits.) What is the expected duration of the completed project? Will it be permanent? Temporary? Or, relocated one or more times?*

## Useful References:

Radosevich, Steve

*Guide for Preparing a Furnishing  
Plan: Furnishing and Interpreting  
Historic Structure Museums.* California  
Department of Parks and Recreation.  
Sacramento, 1994.

Veverka, John A.

*Interpretive Master Planning.*  
Falcon Press Publishing Company.  
Helena, 1994.

## VISITOR FLOW PLAN(S)

*Create conceptual floor plan(s) and/or site map(s) to scale, showing existing and proposed interpretive activities.*

Indicate uses of adjacent spaces on the plans. Refer to your notes in the previous sections on *Requirements and Special Concerns: Related Uses of the Space/Facility* (pages 25-26) and *Revenue Generation and Alternative Uses* (pages 27-28). Development of these areas may happen concurrently with research and design work for this Interpretive Plan.

Visitors will self-pace themselves as they move through the facilities and resources, but planners must consider mechanisms to enable them to rest or to avoid park or "museum fatigue."

Consider the placement of benches, shaded areas, etc. in your plan. Also, take steps to insure that every visitor has access to and from the interpretive facilities (including parking, sidewalks, trails, ramps, entrances, etc.); access within the space; access to goods and services offered (counters, shelving, exhibits, programs, merchandise); access to restroom facilities; and access to any other privileges, advantages, or accommodations provided by California State Parks.

Refer to your notes from the previous section on *Requirements and Special Concerns: Barrier-Free Access or Other Alternatives* (pages 23-25).

When planning your project, do not forget to provide "way-finding" information about park activities that will be available to visitors. They will want

to know what there is to see and how to get there. "Way-finding" mechanisms may include directional signs (showing the location of amenities, like restrooms and elevators), bulletin boards that display park information and program schedules, brochure holders, a park map, and a contact station staffed by park personnel. A short, conceptual statement about the facility---its overall themes or ideas---can also be helpful in clarifying visitor understanding and expectations for the facility.

Safety and security should be of utmost importance to you in planning the interpretive project. Re-examine your earlier notes from the *Requirements and Special Concerns* section (pages 31-32). Try to avoid, mitigate, or protect the visitor and park resources from any safety or security concerns.

## Useful References:

Porter, Erika R.

*All Visitors Welcome: Accessibility in State Park Interpretive Programs and Facilities.* California State Parks. Sacramento, 1994.

Trapp, Suzanne, Michael Gross and Ron Zimmerman

*Signs, Trails, and Wayside Exhibits: Connecting People and Places.* UW-SP Foundation Press. Stevens Point, Wis., 1994.

## **INTERPRETIVE STATIONS AND MEDIA**

Keep interpretation to the minimum number of stations needed to convey the theme or concept. *For each proposed exhibit within a museum or visitor center or other interpretive project, identify the following:*

### **Theme or Sub-theme**

The overall, unifying theme is the key. Keep your attention focused on that idea. Interpretation at each station must link and support the main unifying theme through the primary themes and sub-themes. (Do not confuse the theme or sub-theme with an exhibit title. They can be different.)

### **Interpretive Goal**

Select a goal or goals for each interpretive station from the ones you have developed earlier in this Interpretive Plan outline.

### **Interpretive Objectives**

Indicate the objectives for each interpretive station from ones you have formulated previously in this Interpretive Plan outline. Through your interpretive approach, you can establish the kind of relationship you would like visitors to have to the park's resources.

### **Storyline and Background Research**

Information provided should explain, define, prove, support, or illustrate the theme. The storyline can offer a setting, a cast of characters, chronology of events, anecdotes, descriptions,

comparisons, cause and effect, etc. Structure the amount of information to the space available or to the interpretive activity. A tiered system of presentation takes into consideration the varying needs and interests of the visitors. Consider your audience. Create a conceptual hierarchy that organizes the information into increasingly more complex levels of detail.

All statements of significant facts and quotations should be footnoted. All direct quotations from sources must be enclosed in quotation marks or indented in paragraphs, each followed by the citation. Example: (Hare, 1988: 15). References should be listed at the back of the Interpretive Plan.

### **Proposed Media**

An interpretive bridge can be built between the audience and your interpretive themes using media. Describe the media to be used in each interpretive station. Choose your media wisely to get the most benefit from your thematic ideas. Remember, the media is not your message! Keep your media concepts simple to highlight the main theme. Refer to your notes from the section on *Selecting Media* (pages 43-45). If an audio-visual program is proposed, images will need to be closely coordinated with the script. Also, suggest the type of narrators or other voices to be used in its production.

### **Interpretive Objects**

Refer to your notes from the section on *Interpretive Objects* (pages 15-17). Based upon the goals and objectives, the theme, and your knowledge about

available collections, make a recommendation (where appropriate) for interpretive objects that should be used.

Include object identification or catalog numbers or other distinguishing features. Note any requirements for the objects---extra support needed for heavy items, special environmental conditions, security needs, particular viewing angles, etc. Also, include the overall dimensions of the object(s).

## Design Concepts

Before establishing a concept for the interpretive station's design, review your notes from *Assessing the Existing Situation: Park Visitors' Profiles* (pages 13-14) and *Requirements and Special Concerns: Staffing Considerations* (page 30), to better understand your audience and the staff resources that will be available to the project upon its completion. Involve your planning team and designer(s) in brainstorming sessions to generate ideas and to weigh options. Keep in mind the purpose of the project. The basic design approach should satisfy the interpretive goals and objectives for the project. Is it just for fun? Or, intended to teach specific concepts? Leave the process open as long as possible and try to select the best design options, considering the audience, staffing requirements, goals and objectives, and themes.

Be aware of your audience and how different styles of learning may affect each individual's perception and understanding of the interpretation. Projects should be designed to reach not only those targeted, but also the "streakers, strollers, and studiers" within that group (Klein: 17). Employ variety

and diversity in the design to stimulate visitors and to capture their interest. Information should be selected to reach several different levels of interest among your audience. (Most people will spend no more than 35 to 45 *seconds* when viewing a single display.) The success of your interpretive station will rest upon the interplay of visual and verbal elements.

Involve the visitor! Interpretation should be, as much as possible, a sensory experience.

*I hear and I forget;*

*I see and I remember;*

*I do and I understand.*

--- Chinese proverb

Respect your project's interpretive context whether it's a historic interior or a quiet natural scene. Design interpretation to enhance the site's ambiance. Avoid detracting from it.

*Consider these factors in your design:*

- The nature of the audience.
- Level of visitor interaction.
- The Americans with Disabilities Act Standards.
- Space requirements for visitor motion and comfort.
- Durability.
- Ease of upkeep.
- Attractiveness to visitors.
- Limiting text to maintain interest.
- Elements that will tantalize or provoke visitors.
- Avoidance of "trendy" colors and typestyles.
- Flexibility for future changes.
- Light levels and their effect on artifacts and the audience.

As you select images, artifacts, and equipment for the project, be sure to incorporate them in your list of support materials. You may need to gain copyright approvals for the use of some objects. Allow sufficient time for procurement or conservation activities.

Poor design may not be corrected easily in subsequent production phases. The success of a design is always reliant upon good planning and organization. Design concepts must be approved (see pages 64-65) before design details can be finalized.

### **Useful References:**

Grinder, Alison L., and E. Sue McCoy  
*The Good Guide: A Sourcebook for Interpreters, Docents and Tour Guides.* Ironwood Publishing. Scottsdale, Ariz., 1985.

Kennedy, Jeff  
*User Friendly: Hands-On Exhibits That Work.* Association of Science Technology Centers. 1990.

Knudson, Douglas M., Ted T. Cable, and Larry Beck  
*Interpretation of Cultural and Natural Resources.* Venture Publishing, Inc. State College, Penn., 1995.

Trapp, Suzanne, Michael Gross and Ron Zimmerman  
*Signs, Trails, and Wayside Exhibits: Connecting People and Places.* UW-SP Foundation Press. Stevens Point, Wis., 1994.

Witteborg, Lothar P.

*Good Show! A Practical Guide for Temporary Exhibitions.* 2nd ed. Smithsonian Institution Traveling Exhibition Service. Washington, D.C., 1991.

### **Schematic Designs**

Outline the sequence or flow of the project in visual form. Develop preliminary designs, drawings, sketches, and diagrams. They should be rendered in a general scale. (If the project does not have its own designer as part of the planning team, it will be essential to employ one from the outside, possibly under contract.) As several variations may be possible, choose the "best" scheme based upon team consensus and public or focus group feed-back.

### **Supplementary Interpretive Activities**

Who is using your park? Some consideration needs to be given to the organized groups, especially schools, that will be interested in viewing the completed exhibits or facilities. (Review your notes from *Planning Strategies: Educational Considerations*, pages 41-42.) While not essential to all Interpretive Plans, supplementary activities can dramatically enhance audiences' responses to interpretation. Support activities could be developed to offer these groups a greater awareness, appreciation, understanding, and, possibly, skills.

*Supplementary activities might include:*

- pre-visit activities for school groups
- teacher's guides and materials
- post-visit activities for school groups
- suggested reading lists
- brochures
- guidebooks
- lectures
- demonstrations
- period participatory activities
- puppet programs
- workshops
- discovery areas
- living history programs

Think about them when planning interpretive programs and facilities. Perhaps the focus of the facility or its design should incorporate ideas or spaces that would be conducive to them. There are many existing teacher's guides that can be consulted for examples or suggestions of appropriate activities. Also, contact your nearby County Office of Education or visit school supplies stores. (If time is short, supplementary activities may be developed at a later date.)

### **Useful References:**

*California Women: Activities Guide, Kindergarten Through Grade Twelve.*  
California State Department of  
Parks and Recreation. Sacramento,  
1988.

*Collecting Their Thoughts: Using  
Museums as Resources for Student  
Writing.*  
Smithsonian Institution.  
Washington, D.C.

*Smithsonian Resource Guide for*

*Teachers.*  
Office of Elementary and  
Secondary Education. Washington, D.C.



Tucker, Michael S.

*A Teacher's Guide to Sutter's Fort.* California Department of Parks and Recreation. Sacramento, 1992.

*Environmental Education Activity Guide, Pre K - 8.*

Project Learning Tree.  
Washington, D. C., 1993.

## SPACE FOR OTHER ACTIVITIES

Refer to your previous notes from the *Requirements and Special Concerns: Related Use of the Space/Facility* section (pages 25-26). *Explain how the allocation of space for other activities will impact/support the interpretive project.*

## SAFETY AND SECURITY

Safety is a necessity and a legal obligation in the preparation, development, and operation of your facility. Review your notes on *Requirements and Special Concerns: Safety and Security* (pages 31-32).

*Double check your plans to insure that (where appropriate):*

- Warning signs and protection are provided where hazards cannot be avoided.
- The facilities do not promote the destruction of resources.
- New facilities do not displace or impact unnecessarily fragile environments or native species.
- Trail or exhibit clearances provide

for the safe movement and accommodation of all visitors.

- Signs and exhibits are constructed for security, but can also be easily accessed for maintenance by staff.
- Fixtures and object supports are physically safe for both objects and visitors alike.
- Objects are mounted in such a way that they will not be physically altered or damaged.
- Methods used for display are good conservation practices.
- Objects are used in such a manner that it will not harm them, wear them out, or cause environmental damage.
- Where critical, objects are placed in a controlled environment (controlled humidity, heat, and light) that limits their degradation.
- Touchable objects----used in hands-on, discovery areas, are supervised. (Working parts must be easily replaced, if they wear out.)
- Working exhibits can be operated safely and not pose a hazard for visitors.
- The interpretive facility complies with public health and safety regulations and the Americans with Disabilities Act.
- The Interpretive Plan implements fire marshal recommendations and complies with the fire code.

•Objects used in discovery areas require the completion of an "Authorization for Extended Hands-On Use" form.

*Where problems or concerns have been identified, note them in this section.*

## **PRELIMINARY COST ESTIMATES**

Review your earlier thoughts regarding *Planning Strategies: Budget* (pages 46-47). Good interpretive projects require adequate resources. Each project has its own needs. Be realistic about the time, money, and other resources you have to complete your project. *A basic budget for a project is required before the preliminary design stage can begin.* The size of the budget will dictate the direction and many of the choices open to a designer.

## **POTENTIAL PROJECT PHASING**

Perhaps funding for the entire project cannot be made available all at once. If dollars appear insufficient to complete the entire project, would phasing or prioritizing be appropriate? Quality projects always take time. Can additional funding or "in kind" support be raised? Consider revising the project. Seasonal considerations (park visitation, weather, etc.) may also be a factor in limiting development to a few months. *If the project is to be phased, indicate the potential stages required to meet these concerns.*

## **REFERENCES**

List any references---books, manuscripts, oral interviews, collections, etc.---used to develop the Interpretive Plan at the back of the document. You may wish to apply the bibliographic format at the end of this Workbook for your citations.

## SUPPORT MATERIALS FOR INTERPRETIVE PROJECTS

The following sections describe the kinds of ancillary materials that can be essential for facilitating the design and production of interpretive projects. These critical elements can be assembled simultaneously with the Interpretive Plan.

### GRAPHICS INVENTORY AND ACQUISITION

Review the section, *Requirements and Special Concerns: Graphics* (pages 18-19) for information on where to obtain graphics. Photocopies of the images should be sufficient for the Graphics Inventory. Once they have been identified, create an outline for their organization. It should be logical for the project being developed. You might also want to consider a broader organizational pattern for the graphics, reflecting the wider interpretive needs of the park. (Every graphics inventory will be different, depending on the subject matter and the images.) There is no "right way" to organize them. For example, one scheme could group images of an historic community or a complex of buildings as follows:

- |    |                          |           |
|----|--------------------------|-----------|
| A. | Plats and Maps           |           |
| B. | Drawings                 |           |
| C. | Photographic Overviews   |           |
| D. | Street Views             |           |
| E. | Block Fronts/Individual  | Buildings |
| F. | Commercial Activities    |           |
| G. | Social Occasions         |           |
| H. | Government               |           |
| I. | Festivals/Special Events |           |
| J. | Related Views            |           |
| K. | Portraits                |           |
| L. | Group Photographs        |           |
| M. | Ephemera                 |           |

Another strategy might be based upon the date of the graphics, for example:

- |    |                            |                 |
|----|----------------------------|-----------------|
| A. | Pre-1848 Landscapes        |                 |
| B. | Gold Rush Period           | Landscapes      |
| C. | 1855-1900 Ranch and        | Farm Landscapes |
| D. | 20th Century Views         |                 |
| E. | People in the 19th Century |                 |
| F. | People in the 20th Century |                 |

Graphics inventories based upon the material culture of a particular period could be

arranged as follows:

A.	Historic Maps and	Documents
B.	Views of Communities	
C.	Structures	
	1. Religious	
	2. Military	
	3. Residential	
	4. Commercial	
	5. Markets	
D.	Furniture and Furnishings	
E.	Tools and Equipment	
F.	Work Activities	
G.	Entertainment, Social	Activities
H.	Religious Traditions	
I.	Transportation	
J.	Clothing and Accessories	

Use clear, three-hole-punched "Top-Loader" sleeves to hold the images. These are sealed on three sides and will help keep the graphics from "migrating" or dropping out of the sleeves. Behind each image place a separate sheet of paper listing the following information:

- The project name.
- A letter/number combination assigned for the purposes of this graphics inventory (e.g. A-3, the letter designated the section and the number noted the image within the section).
- The subject or theme (from your outline).
- A description of the image.
- The origin of the image and that collection's catalog number.
- Any secondary source for the image (book, pamphlet).
- The artist or photographer's name.
- Its copyright status.

Arrange them from the oldest to the most recent within each section of your outline and place the clear sleeves in (preferably) "D-ring" binders.

Entering the reference information on a computer data base will allow you to manage the graphics in several ways that may prove helpful, as for example an index by date.

Planners and designers will use the graphics inventory to choose the final images for the project. Make sure that funding will be available to purchase good quality photographic reproductions (glossy black and white prints, color transparencies, slides, etc.) after they have been identified for use in the project. Upon receipt of the images,

immediately label them as to their original source and catalog number (if that has not already been done).

## INTERPRETIVE OBJECTS ACQUISITION LIST

When preparing an Interpretive Plan or Furnishing Plan, it will be important to identify any objects needed for the project. Review your notes from the section *Requirements and Special Concerns: Interpretive Objects* (pages 15-17) and the section on *Interpretive Stations and Media* in the *OUTLINE FOR WRITING AN INTERPRETIVE PLAN*. Your acquisition list will be based upon previous analyses, the project's themes, storyline, design concepts, and the projected use of the objects.

*Be sure to investigate:*

- What is available from the park's own collections?
- What is its condition?
- Is it fit for display?
- Are there any restrictions?
- Will special preparation or restoration be needed?

Your list should include the following information for each interpretive object:

- The object's proposed location---exhibit, room, or site.
- Reference number (generally assigned for an historic setting in a Furnishing Plan)
- Object name.
- Object identification number (if one is available).
- Illustration of the object.
- Description, including its traditional use, dimensions, and weight (if known and important to the project).
- Justification.
- Environmental conditions required for its use.
- Security needs.

Once objects have been acquired for the project, have them properly cataloged and documented with photographs and measurements.

*A word of caution:* In the process of acquisition, California State Parks assumes responsibility for the preservation and protection of the object. If not used, that object may require a considerable commitment in resources---staff time, storage space, curation, security, and maintenance---and will provide little or no return to the public. For this reason, selectively acquire objects.

## **REPRODUCTIONS, MODERN EQUIVALENTS ACQUISITION LIST**

Review the section on *Requirements and Special Concerns: Interpretive Objects* (pages 15-17). A list similar to the Interpretive Objects Acquisition List will need to be prepared for reproductions and modern equivalents. The acquisition list for reproductions and modern equivalents should contain the following information:

- The object's proposed location---exhibit, room, or site.
- Reference number (generally assigned for an historic setting in a Furnishing Plan)
- Object name.
- Object identification number (if one is available).
- Illustration of the object.
- Description, including its traditional use, dimensions, and weight (if known and important to the project).
- Justification.
- Environmental conditions required for its use.

Once these objects have been acquired for the project, have them properly cataloged and documented with photographs and measurements.

## MOUNTED SPECIMENS ACQUISITION LIST

When preparing an Interpretive Plan or Furnishing Plan, it will be important to identify any mounted specimens that may be needed for the project. Review your notes from the section *Requirements and Special Concerns: Interpretive Objects* (pages 15-17) and the section on *Interpretive Stations and Media* in the *OUTLINE FOR WRITING AN INTERPRETIVE PLAN*. Your acquisition list should be based upon previous analyses, the project's themes, storyline, design concepts, and the projected use of the specimens.

Preparing and mounting natural history specimens for display is an art. Creating life-like plant and animal displays will require skilled professionals. Follow federal and state regulations with regard to handling rare and endangered species. Before considering any plant or animal specimens in your project, consider the pest control requirements that may be necessary to maintain your exhibit(s).

Some mounted specimens may need to be changed or rotated often to keep the displays life-like.

Select the taxidermist for your project with care. Good taxidermists will have extensive reference libraries and materials to inform them about biology, anatomy, and habitats. Ask for the names of their customers, check their references, and examine examples of their most recent work at showrooms and museums. When contracting for the work, be prepared to leave a deposit for the up front costs associated with preparing a specimen for mounting.

### Useful Reference:

*Wild Harvest Exhibit: Manufacturing Methods of Exhibit Components.*  
Royal British Columbia Museum. 1989.

## SPECIAL EQUIPMENT LIST

Review the Interpretive Plan's Design Concepts which are detailed for each Interpretive Station and the Proposed Media.

*Consider:*

- assistive listening devices
- magnifiers
- TDDs (telecommunications devices)
- captioning for films

- audio tours
- audio-visual equipment
- tactile relief maps
- talking maps
- models
- computer stations
- mannequins
- wireless, infrared equipment
- other languages
- 

### Useful Reference:

Porter, Erika R.

*All Visitors Welcome: Accessibility in State Park Interpretive Programs and Facilities.* California State Parks. Sacramento, 1994.

## PROPOSED TEXT OR TEXT OUTLINE

Interpretive text should do more than merely convey facts. It should be *relevant*, telling a story that engages the reader written in a style the average visitor can understand. When writing text, ask yourself frequently: "Why should the visitor read this?"

- Text should be *thematic* and *organized*, to capture and hold the reader's interest.
- . Your title should be a "grabber," relating clearly to the interpretive theme.
- . Subtitles present key theme-supporting ideas for those who may not take time to read the text.
- . Ideally, blocks of text should stand on their own, because visitors may not read them in the desired order.
- . Present the material in increasing complexity from concrete to abstract, basic to complex.
- Text should be *accurate*, *clear*, *concise*, and *lively*. Choose your language carefully. Do not let the text date the project.
- . Check your facts, and watch that your writing style doesn't allow the facts to be misconstrued.
- . Avoid technical jargon, clichés, and potentially offensive terms.
- . Consider using colorful, authoritative, and thought-provoking quotes.
- . Keep the text *readable*---use common words, simple sentences, and short paragraphs.
- . Try to limit the text to two hundred words or less, although situations vary. Let graphics help tell the story.



- . Write in the active (not passive) voice, using strong, vivid verbs. Try to avoid qualifying terms (except, almost, etc.) that weaken your statements.
- Text should be *critiqued* and *edited* by competent reviewers. Anticipate rewriting the text several times to enhance its clarity and readability. Allow plenty of time for review, but establish a mutually agreed-upon time frame for its development.
- . Have several people review and edit the material.
- . Use computer programs to check the text's grade level. Be certain that it matches your target audience.
- . Determine in advance who should have the final authority for the text's approval.
- Pretest the text using mock-ups to check its effectiveness. Finished text should be *pleasant to view*.
- . Select an attractive, appropriate typeface.
- . Avoid using all capital letters. For readability, finished text should utilize upper and lower case lettering and be 24-30 point type for object labels and 48-60 point type for main text, depending upon the distance of the viewer to the text.
- . Consider how type size, spacing, contrast, and relation to eye level affect the text's readability.
- . Eye-catching graphics will help draw visitors to the text.

Consider packaging the text with appropriate graphics to market to park visitors or to be given out as part of a teacher's packet.

### **Useful References:**

American Association of Museums/Metropolitan Museum of Art  
*Standards Manual for Signs and Labels. Washington, D.C., 1995*

Ham, Sam  
*Environmental Interpretation: A Practical Guide for People with Big Ideas and Small Budgets.* North American Press. Golden, Colo. 1992.

Hare, Robert

*Communities of Change: An Interpretive Survey of California Natural Communities Found in Selected California State Parks.* California Department of Parks and Recreation. Sacramento, May 29, 1992.

Serrell, Beverly

*Exhibit Labels: An Interpretive Approach.* AltaMira Press. Walnut Creek, Calif., 1996.

Trapp, Suzanne, Michael Gross and Ron Zimmerman

*Signs, Trails, and Wayside Exhibits: Connecting People and Places.* UW-SP Foundation Press. Stevens Point, Wis., 1994.

Witteborg, Lothar P.

*Good Show! A Practical Guide for Temporary Exhibitions.* 2nd ed. Smithsonian Institution Travelling Exhibition Service. Washington, D.C., 1991.

# COMMENT AND APPROVAL PROCESS

## REVIEW OF IMPACTS AND MODIFICATIONS

Determine if the proposed project is within or exceeds the carrying capacity for the building or site. Examine your notes from *Requirements and Special Concerns: Modifications to the Building or Setting* (page 29). Be sure that the project is properly reviewed within the department and/or by the State Historic Preservation Office. The method of review will vary from project to project.

Be sure to allow adequate time in your schedule for a proper review.

*Check your project. Does it:*

- Meet the interpretive goals and objectives?
- Attract visitors?
- Provide good access?
- Satisfy visitor expectations?
- Address the interpretive themes?
- Minimize impacts on the park's resources?

## INTERPRETIVE PLAN REVIEW

### Planning Team Review

During the planning stages of the project, evaluation can save time and money and perhaps produce a better product. Consider the interpretive plan you have just created only as a *draft*. Your entire project team must be given the opportunity to review the plan. Expect to make changes and be prepared to accept constructive criticism. Group consensus will strengthen the support for the final plan and its implementation.

Who will have the final authority for approval or rejection of the Interpretive Plan at each identified phase of development? Establish time frames for the review period. Design concepts must be approved before project design details can be finalized.

### Peer Review

Solicit comments. It will be important for the interpretive planning team to seek peer review of the proposed project, both during its preliminary and its final stages of design. Evaluation should be built into the planning process. Review the list of individuals and groups you have identified for involvement with the project (see page 7) and discuss the project with them.

Request time from one of the Department's Service Centers and the Interpretation Section of Park Services Division. Also, consult staff at other parks with similar resources or with projects comparable to the one being proposed.

Do more than send the Interpretive Plan. Arrange an informal meeting to discuss the project. Listen to their comments. Different viewpoints will be

helpful in assessing the overall project and eliminating potential problems.

in writing as soon as possible following the review.

### **Public Comment**

Review your notes from the sections *Planning Strategies: Public Involvement* (pages 45-46) and *Requirements and Special Concerns: Culturally Sensitive Subjects* (pages 20-22). Try using a range of methods for reaching the community whose opinion is of importance to your project. In some instances, keep meetings informal in nature. Uniformed staff may inhibit or "put-off" people attending, disinclining them to contribute comments.

Models, mock-ups, or prototypes can offer early visitor feedback to test the effectiveness of the presentation. For example, a full-scale mock-up of the text may point to a problem with its size or location. Time and money can be saved by problem-solving at this point before actual development begins.

### **CHANGES TO THE PROJECT**

Modifications should be made at various points, when they are the least expensive to be made.

### **DEPARTMENT REVIEW AND APPROVAL**

Critical questions need to be answered: Can we afford this? Will staffing be sufficient? Key reviewers, generally the district superintendent, should be asked to confirm all agreements and decisions

# **FOLLOW THROUGH**

## **WORKING DRAWINGS, MATERIALS LIST, SPECIFICATIONS, FINISHED TEXT**

The final design concept is detailed in working drawings (plans and elevations drawn to scale) and specifications, indicating materials and manufacturing techniques. Specifications outline how particular aspects of the project's development will be carried out and indicates key points at which the project will be checked.

Samples of materials should be furnished, if there will be questions about their manufacture or nature. Consider the suitability of materials for the project (plywood or lumber, glass or Plexiglas, sealants, paints, etc.), as well as its ventilation, security, accessibility, and maintenance. Whenever possible use environmentally safe products and processes.

Be particularly cautious in the handling of museum objects. Materials and methods should be compatible with recommended conservation practices. Ensure that the environment specified---heat, humidity, and security---is appropriate for the materials being displayed. Consider the light source and the radiation spectrum it produces, along with its intensity and heat. Be aware that low light levels may also affect an area's accessibility.

Complete the text and have it reviewed by all parties concerned, before it becomes part of the project's

specifications.

Once final decisions have been made, the details approved, and the contract(s) signed, no major alterations should be made to the project. Changed after development begins can be very costly.

### **Useful Reference:**

Witteborg, Lothar P.  
*Good Show! A Practical Guide for Temporary Exhibitions.* 2nd ed.  
Smithsonian Institution Travelling Exhibition Service. Washington, D.C., 1991.

## **SEARCH, ACQUISITION, AND PREPARATION TIME**

In addition to the cost of the objects, time and wages need to be factored into the process of readying a project. Consider the necessary time required for finding artifacts and other objects, their acquisition, cataloging, preparation, possible conservation and installation. Permission may be required to reproduce photographs or objects. Allow sufficient time for this task. Often desired items may not be available or are too expensive. Sometimes compromises must be made.

## **ESTIMATING PLAN COSTS**

Reviewing and adjusting the budget for the Interpretive Plan may be necessary at several intervals. As the design advances, actual costs can be compared against the budget and it can be adjusted accordingly.

## **REVISING THE PLAN**

The project may need to be phased based upon the actual costs of its development. Refer to the section on Project Phasing (page 57-58) and make recommendations accordingly in the contract. If parts of the project can be produced for less than its estimate, perhaps more of the project can be developed.

## **CONTRACTING**

### **Finding the Right Contractor**

Although the State Contract Register is usually mandatory for advertising the work, it is often the least effective method for finding a contractor for your interpretive project. Visit other museums and look for the level of craftsmanship that you would like to have at your interpretive facility. Find out who did the

work and contact the contractor(s) to see if they have an interest in your project.

*Other sources to look for potential contractors include:*

- *The Official Museum Products*

*and Services Directory*

- *The Exhibit Builder Source Book Directory*
- *The National Association for Interpretation Membership Directory---* "Green Pages"
- *The Yellow Pages* for local and regional telephone companies
- California State Park's Northern Service Center's list of contractors
- Advertisements in local area newspapers
- Other park units or districts which have had good experiences with contractors

Insure that the contractor is qualified to develop your project. *In the Instructions to Bidders Section of your contract, be specific about what you will be examining regarding references and be sure to:*

- Check (all aspects of) at least 3 jobs within the past 3 years. Be specific. They must be similar to the work called for in your contract.
  - Carefully examine samples of the contractors' prior work, photographs, and publications.
  - Check any sub-contractors who are being proposed to do the work.
  - Ask if there are any judgements pending against the company or sub-contractors.
  - Follow up on references, licenses, performance bonds.
- When many contractors respond to your initial proposal and your project is large and complex, "weed out" or narrow the field of respondents by summarizing the project in more detail and sending it to them (before transmitting the final specifications for the contract). Those truly not interested or qualified may drop

out.

## Contract Language

Prior to signed a contract, clearly establish everyone's roles and responsibilities. Furnish information on materials, methods, fabrication techniques, etc.

*Include in the contract language (unless otherwise specified):*

- All new materials
- UL approved electrical
- Meets all existing codes
- Safety precautions/requirements for all site work
- Safe operation of equipment
- Responsibility for damage to building
- Insurance
- Performance Bond
- Progress reviews\*
- All guarantees and warranties on:
  - Workmanship
  - Materials
  - Equipment
- Clear statement of ownership of intellectual properties developed for the project.
- Extend courtesy and consideration toward staff and visitors
- Include in writing, agreed upon time frames for the submittal of each stage of work and who has approval authority. Progress payments could be based upon these critical dates.

## Walk-Throughs

If you are working with an historic building or even a new one, it is a good idea to arrange a walk-through for the project. The time and place for the walk-through should be indicated in the project package you send out to interested contractors. It can be made mandatory, but that is not always a good idea. Contractors who have been in the business for a while know what to look for. Let them be responsible for any measurements. Adequate time should be allowed after the walk-through for contractors to adjust their bids based upon what they have seen.

The onsite visit may give you the opportunity to discover problems you might not ordinarily have seen. Take good notes. What you have learned should be shared with all of the bidders, even if they did not attend the walk-through. You may be writing an addendum to the contract based upon what you have learned. Things you might have overlooked when writing your package, or that need to be seen by a contractor to fully understand may include:

- Grades
- Soil types
- Door sizes for access at the time of delivery or installation.
- Low beams, chandeliers, pipes, wainscoting.
- Uneven floors, walls out-of-plumb, sagging ceilings.
- Electric service, outlet placement.
- Ambient light, lighting.
- Support for fastening exhibits.
- Building materials and their condition.
- Available work space.

- Materials handling and storage space.

## **Contract Management**

Once the contract is awarded, designate one person to be the "official" contact person/contract manager in any communications with the contractor. Others may be included in the review (in some cases this may be mandatory, such as an engineer's evaluation), but any responses should come from the contract manager in writing.

Contractors can often suggest ways to do things more cheaply. Agree or disagree *in writing*. Do not leave the decision up to the contractor. After telephone conversations and any oral discussions keep written notes---do not procrastinate! If you hesitate a day or two to respond, work may progress to a point where it could be very costly to reverse. Small changes, approved or not, may be misconstrued later, if not agreed upon in writing.

Monitor the contract. Poor quality production reflects badly upon the design---no matter how good the design may be at the project's outset. Changes requested after fabrication begins can be quite costly. However, some minor design adjustments may save money and may improve the final project for the better.

## **Useful References:**

"Accounting Workshop: Contract Administration."

Contract Services Unit, Support Services Section, Administrative Services, California State Parks. December 13, 1995.

*Department Administrative Manual.*  
California State Parks.

*The Exhibit Builder Source Book Directory.*

Published yearly  
January/February.

Levine, Melissa Smith  
"Selecting and Contracting for Exhibition Services," *Exhibitionist*, Part 1--Winter, 1994, Part 2--Fall, 1994.

*The National Association for Interpretation Membership Directory.*

National Association for Interpretation. Fort Collins, Colo., published annually.

*The Official Museum Products and Services Directory.*

American Association of Museums. Washington, D.C., published annually.

Thompson-Klein, Mark  
"Landing the Right Fabricator," *Exhibitionist*, Winter, 1994.

Thompson-Klein, Mark  
"Some truths about Fabricating Quality Exhibitions," *Exhibitionist*, Fall, 1994.



## INSTALLATION AND FOLLOW UP

Installation is the culmination of planning, design, development, and production. Work may involve the final phase of placing trail panels, adjusting and arranging objects, producing photographs and audio-visual programs, testing lights, temperature and humidity controls, and seeing to any last minute details and adjustments.

The scheduling of installation work should consider staff availability, the speed and efficiency of construction work, off-peak days for park attendance, and access to the project site.

Once the project is nearly complete, arrange a final walk-through with the contractor. Check everything received very carefully. Develop a "punch List" for items that need to be finished.

*Collect from the contractor:*

- Keys to anything---doors, cases, equipment, doors
- Any resources you have loaned--books, digital files
- Warrantees, guarantees, repair manuals
- Touch up paint
- specifications---color chips, brand names
- "As built" drawings
- Copyright permission letters or forms for use of graphics, text, and music
- Clear film positives, negatives

You may require the contractor to provide training for park staff regarding care, maintenance, operation, and

interpretation. Finally, track the invoice to insure that the contractor has been properly paid.

Photograph the project for the record. Note elements that did or did not work for future modifications.

## MARKETING AND PROMOTION

Merchandise and publications that support and promote your project should be planned concurrently with its development. Examples of these might include teacher's guides, brochures, guidebooks, exhibition catalogs, posters, maps, reproduction objects, etc.

Marketing should be proactive, not reactive. Catching and holding the public's interest can be difficult. Promotion is persuasive communication directed toward a target audience. It highlights elements that will increase the odds for motivating people to visit your park or your facility.

Knowing your audience is key. Review your notes from the section *Assessing the Existing Situation: Park Visitors' Profiles* (pages 13-14). Before developing a marketing plan, establish objectives and be guided by the interests of your target audience.

Consider presenting a number of activities to market the interpretive project upon its completion, such as an invitational reception, guided tours, lectures, workshops, demonstrations, school group presentations, and film and slide programs. Recognize promotional opportunities and tie-ins.

Involving television, radio, and newspaper media in promotional activities creates greater visibility for the project's potential audience.

disaster, theft, or vandalism.

Allow sufficient time to recruit staff/docents and to conduct special training prior to the project's formal opening.

### **Useful References:**

Burnett, John J.

*Promotion Management.*

Houghton Mifflin Company. Boston, 1993.

Catherwood, Dwight W. and Richard L. Van Kirk

*The Complete Guide to Special Event Management.* John Wiley & Sons. New York, 1992.

### **MAINTENANCE/REPLACEMENT SCHEDULES**

It is essential to develop maintenance and housekeeping plans for any new interpretive facility at its outset. Park staff should be involved in creating a maintenance manual and/or schedule for insuring that everything is properly cared for. Schedules should include replacing light bulbs, lamps, and equipment; servicing equipment; and updating interpretive information.

A contingency fund should also be established for repairs and alterations to the project. Take photographs of the newly completed project to offer a point of comparison for maintenance and as a record of the project in case of a natural

## EVALUATING/MEASURING SUCCESS

### DID YOU MEET THE PROJECT GOALS AND OBJECTIVES?

How will the interpretation be evaluated?

Success is often measured by attendance or gate receipts. Counting visitors is one measure of success; however, it does not measure effectiveness. Evaluation provides an objective measurement of specific goals. Only through evaluation can we truly know if our goals have been realized and if the project is a success. Decisions about changing any project should be based upon evaluation. This evaluation can occur in the planning and the production stages, as well as after the project has been completed.

John Veverka (Veverka: 82) has identified six main elements in the evaluation process:

1. Identify the objectives that you want to evaluate.
2. Select the most appropriate evaluation technique or tool.
3. Apply the technique and obtain results. A time table on when and how you are going to do the evaluation(s) can be a helpful tool.
4. Compare actual results to the results desired from the objective(s).
5. Do an analysis of the results (Did you accomplish your objectives? Why or why not?).

6. Make recommendations for improvement.

*To solicit visitor feedback, consider the following:*

- comment forms
- survey cards
- comment book/visitor register
- interviews
- letters
- personal contacts
- suggestion boxes
- visitor surveys
- 

### Useful References:

Lewis, William

*Interpreting for Park Visitors.*

Eastern National Park and Monument Association. Philadelphia, 1980.

Medlin, Nancy C., Gary E. Machlis and Jean E. McKendry

*Self-Critique: A Tool for*

*Evaluating Interpretive Services.*

National Park Service and University of Idaho.

Veverka, John A.

*Interpretive Master Planning.*

Falcon Press Publishing Company. Helena, 1994.

## **CHANGES TO THE PROJECT**

Opening the interpretive project to park visitors should not be the end of it. Through the evaluation process, you can find out what has worked for visitors and what has not. Try the visitor feedback methods listed on the previous page. Use this information to improve your project. This will be an ongoing cyclical process. Your efforts will be greatly appreciated by a public eager to learn about their California State Park resources.

# **APPENDIX**

**INTERPRETIVE GLOSSARY**

**SELECTED RESEARCH INSTITUTIONS IN CALIFORNIA**

**HISTORY OF INTERPRETIVE PLANNING IN CALIFORNIA STATE PARKS**

**BIBLIOGRAPHY FOR INTERPRETIVE PLANNING**

## **INTERPRETIVE GLOSSARY**

### **Amphitheaters and Campfire Centers**

An amphitheater or campfire center can be a very effective interpretive facility. It provides space for day or evening talks, workshops, demonstrations, audio-visual programs, dramatic productions, puppet shows, Junior Ranger programs, and special events. These facilities and the routes to them need to be physically accessible to visitors using wheelchairs and other assistive mobility devices. At campfire centers and amphitheaters, the programs themselves need to be accessible to all visitors, including those who may have hearing, learning, mental, or mobility impairments.

### **Apprentice Historian Programs**

Apprentice Historian Programs promote the understanding and appreciation of history and culture among children and young people. Under direction, "apprentice historians" utilize sites, buildings, structures, objects, books, and archival materials to learn more about identifying, evaluating, and protecting historic resources. Activities teach some of the basic principles of research, including skills and techniques for site examination, interviews, group discussion, written tasks, etc. The purpose of the program is to foster a greater awareness of the diverse character of California's heritage which will in turn encourage its protection and preservation.

### **Audio-visual Programs**

Audio-visual programs include movies, slide programs, video programs (both interactive and passive), and audio messages. Audio-visual programs are well-suited for telling sequential stories and providing overviews of park resources.

Audio-visual media can transport visitors through time and space to experience significant historic events or dramatic natural processes. Soundtracks, movement, color, and special effects make audio-visual media especially effective at suggesting reality and evoking an audience's emotional response. These media can be portable, provide consistent information to large numbers of visitors, and can be broadcast. They also may interpret inaccessible resources. Videos may be produced for purchase and viewed later by visitors. The high production and maintenance costs may limit the use of some forms of audio-visual media.

### **Campfire Activities**

Campfire activities evoke the romance and nostalgia of the Old West and the distant past. They are a time for campers and staff to share songs, stories, jokes, and perform silly skits. The comfortable, relaxed, and informal nature of campfire activities allow many visitors to be especially receptive to environmental concepts concerning the protection of park resources and the world in general. Campfire activities are fun, as well as educational.

### **Cooperating Associations**

Cooperating associations are public

benefit, nonprofit corporations under contract to California State Parks. They are formed to support and further the Department's interpretive and educational services to park visitors. The associations accomplish this by sponsoring, publishing, purchasing, distributing, or selling items which increase visitor understanding and appreciation of State Park System values and purposes. They may also receive funds from donations, membership dues, admissions to special events, and other park-related activities.

## **Demonstrations**

Interpreters can effectively show visitors modern recreational skills. They can also present how traditional activities and crafts were produced in the past through live demonstrations. These activities not only help visitors step back into another time, but also bring them closer to other traditions and cultures. Historic techniques should be presented as accurately as possible for a specific interpretive period. Demonstrators should be well-versed in their crafts and welcome visitors' inquiries. Safety at demonstrations must be carefully monitored. Possible demonstrations might include the following:

*animal husbandry*  
*archeology*  
*assaying*  
*basket making*  
*beer brewing*  
*blacksmithing*  
*bread making and baking*  
*California Indian skills and crafts*  
*candle and soap making*  
*carpentry*  
*carving*

*cooper work*  
*dancing*  
*equipment restoration*  
*farrier work*  
*flint knapping*  
*fly tying*  
*fire starting without matches*  
*fishing*  
*food preparation*  
*foundry work*  
*freight packing*  
*furniture making*  
*gambling games*  
*harnessing horses or oxen*  
*harvesting*  
*horticultural practices*  
*historic sign painting*  
*leather working*  
*military drills*  
*millinery*  
*mining and mining equipment*  
*navigational instruments*  
*painting landscapes*  
*period construction techniques*  
*period music and instruments*  
*period photography*  
*saddle and harness manufacturing*  
*sewing and embroidery*  
*shoe- and bootmaking*  
*sign painting*  
*spinning*  
*spring cleaning*  
*steam engines*  
*stone sculpting*  
*storytelling*  
*transmitting telegraph messages*  
*timber cutting*  
*tinsmithing*  
*toy making*  
*typesetting and printing*  
*wagonwright work*  
*water-powered equipment*  
*weaving*

## **Docents**

Every park volunteer is an important representative of the California State Park System and central to the accurate dissemination of information and interpretation. Docents are a special group of highly trained volunteers who interpret the cultural, natural and recreational resources of State Parks to visitors. Each has had formalized training in a park's history, natural history, park purpose, themes, policies, procedures, facilities, and good public communication skills. With their own individual approaches, they provide an informed, scholarly foundation to interpretive programs. Although training and supervising a volunteer program requires time and money, the rewards are many for the park and its docents alike.

### **Dramatic Presentations**

A dramatic presentation on a formal stage or platform can be an effective medium for conveying historic information. The presentation can be one person playing the role of a historic personality who tells stories and converses with the audience. Or, it may be a multi-person stage presentation, re-creating a historic incident. The facilities and the routes to the staging areas need to be physically accessible to visitors using wheelchairs and other assistive mobility devices. The programs themselves also should be accessible to all visitors, including those with hearing, learning, mental, or mobility impairments.

### **Environmental Living and Environmental Studies Programs**

Many State Park unit staffs work closely with local school systems to develop programs that utilize State Park resources. Environmental living programs (ELPs) offer children overnight park experiences that explore the interaction between people and their environment. Immersed for a brief time in the lifestyles and technologies of the past, students learn firsthand from their experiences and use this information to understand elements of the culture or era they have studied. Environmental studies programs (ESPs) have goals similar to environmental living programs, but are organized without the overnight stay. ESPs are, however, structured to provide equally informative experiences in the allotted time.

Both programs focus on the unit's interpretive themes. In addition, planners for both programs coordinate with teachers to incorporate concepts taught in the classroom. Both involve demonstrations and hands-on activities, and follow-up student assignments. As with living history programs, interpreters in period attire add a heightened sense of historic realism to these programs. ELP and ESP planners should inquire in advance of their programs about individual student needs that should be addressed that may affect how the program is presented, the overnight stay, or an emergency situation.

### **Exhibit Vans or Trailers**

Vans and trailers can be adapted to function as mobile interpretive centers to take to schools, shopping centers, and to special events. Mobile exhibits may focus attention on particular aspects of the park or on specific themes. They can become part of a park's outreach



program for special populations, who for various reasons may not be able to come to the park. They may also be developed to entice more visitors to the park. Mobile exhibits can be useful in districts where several relatively small units, having similar resources, do not justify the development of a large, permanent interpretive center.

### **Feasibility Study**

A feasibility study outlines the possibilities, limitations, and constraints for producing an interpretive project. The project's feasibility will depend upon the budget, timetable, location, concept, and the availability of resources, such as collections.

### **Formal Exhibits**

Formal exhibits are interpretive media in which historical or natural history objects or ideas are displayed apart from their original contexts. Exhibits impart messages relative to certain themes. Formal exhibits are versatile and can utilize many media: encased objects, natural history dioramas, models, murals, historic setting vignettes, three-dimensional maps, text and graphics panels, video monitors, and audio tracks, to name a few.

Objects are usually shown in the controlled environments of an interpretive center or museum. Objects that characterize or portray a park theme can arouse interest, convey complex ideas, and transcend barriers of culture and language. Historically significant objects bring authenticity and "presence" to the interpretation of a historic site.

Formal exhibits also can be interpretive panels (without objects) illustrating an event, activity, site, or people. They may be located in a natural setting, such as outdoor trailside panels. Outdoor exhibits offer flexibility and convenience for visitors who may not have the time to take a guided natural history walk or to see a living history Program.

Formal exhibits should be made accessible to all visitors, including those with hearing, learning, mental, or mobility impairments.

### **Guided Walks and Tours**

Walks, tours, and car caravans bring together skilled interpreter(s), attentive visitors, and interesting resources. Guided tour programs orient and interpret natural features and phenomena, landscapes and plants, towns and architecture, people of the area, historic trades and activities, etc. Personal interaction with a live interpreter are often the most rewarding and memorable part of a park visit. Tours should interpret specific resources, but be flexible enough to meet unexpected interpretive opportunities; a variety of visitor interests, levels of education, learning capabilities and disabilities; different group sizes; and time restrictions.

### **Hands-On Exhibits and Discovery Areas**

Hands-on exhibits and discovery areas offer visitors an opportunity to handle, examine, or otherwise explore objects related to the park's resources and themes. Exhibits can be composed of hands-on natural or cultural objects,

models, discovery boxes, photographic enlargements, interactive games, flip-books, interactive videos and computer programs, environmental monitors (weather, tides, earthquakes, etc.), microscopes, and live animals and plants.

These types of exhibits have particular appeal to children, who enjoy playacting, experimentation, and touch. These are the kinds of interpretive programs that satisfy Freeman Tilden's "fundamentally different approach" for addressing children's needs. Staffing requirements and maintenance costs can be high for discovery areas.

### **Historic Landscaping**

Historic landscaping provides preserved, reconstructed, and restored valuable three-dimensional contexts for interpreting the lifestyle, technology, economy, society, and personalities of a particular historic period. Historic landscaping may include plant materials, wild and unkempt areas, groomed ornamental and vegetable gardens, walkways, sheds, corrals, fences, outbuildings, and domesticated animals. They provide settings for interactive interpretive programs and are themselves interpretive as outdoor exhibits. Historic landscapes require as much research and planning as the buildings they often surround.

### **Historic Reproductions**

Reproductions are objects specifically created to duplicate historic objects. Two classes of historic reproductions exist. "Custom historic reproductions" are objects carefully replicated, based

upon research pertaining directly to a specific site. "Mass-produced historical reproductions" are copies of period-style objects manufactured for general retail distribution.

### **Historic Setting Museums and Vignettes**

Historic setting museums (also called house museums) are of two basic types: formal and adaptive. Formal historic setting museums are static---visitors view the exhibits from behind barriers. Usually the objects in these exhibits are original to the site or are artifacts of the same period. Historic setting vignettes are displays developed to re-create parts of rooms or historic areas--often in conjunction with formal exhibits.

In an adaptive historic setting museum, visitors may be encouraged to move through the space. In addition, objects may be touched. Adaptive historic setting museums are typically used by living history re-enactors or demonstrators to portray a site, an event, or an activity. The furnishings in an adaptive house museum are replicas or reproductions, expected to wear out through use and eventually to be replaced. The disadvantages for historic setting museums include finding appropriate original or reproduction objects for use in displays (an often difficult and time-consuming task), providing high quality maintenance (often costly), and meeting the need for increased security (also expensive).

## **Historic Structures**

Historic structures are original, preserved, restored, or reconstructed edifices of a particular period. They are used variously for historic setting museums (house museums), visitor centers, museums, interpretive centers, concessions, park offices, and storage. Historic structures may have such features as narrow hallways and entries, steep or monumental stairways and steps, a second story with no elevator access, and heavy doors. These elements can pose difficulties for people with disabilities, actually forming physical barriers that may make some structures unavailable to them. If it is not possible to make the historic structure and its interpretive programs physically accessible, especially if alterations would threaten or destroy a structure's significance, the Americans with Disabilities Act requires that alternative measures be undertaken, such as providing audio-visual materials and devices to interpret inaccessible areas.

## **Indoor Audio-visual Facilities**

An audio-visual facility provides a comfortable, preferably darkened, space for presenting movies, slide, video, and multi-media programs. Theaters can be designed as multi-purpose facilities for lectures and special events.

Disadvantages may include the relatively high cost to build and equip these facilities and the need for trained staff to operate and maintain audio-visual equipment. New facilities should also meet the Americans with Disabilities Act standards.

## **Information and Interpretive Sales Counters**

Visitor centers and most interpretive centers include an information/sales counter. Interpretive books, pamphlets, videos, reproductions, and interpretive objects help reinforce and expand visitors' learning experiences and serve as tangible reminders of their park visit. To avoid confusion with a unit's historic resources, no antiques, old collectibles, or archeological specimens should be sold within a park either through the Department, a concession, or through affiliated cooperating associations.

As with other park interpretive facilities, steps should be taken to provide visitors with ready access to sales counters. Adjustments may need to be made to merchandise displays, counter heights, and signage to insure compliance with the Americans with Disabilities Act.

## **Interpretation**

Interpretation may relate new information, stimulate the senses, challenge the imagination, or incite new perspectives. Interpretation enhances the public's understanding and enjoyment of natural, cultural, and recreational resources by encouraging appreciation of their values.

Interpretation is founded on the premise that knowledge deepens the park experience, providing lasting benefits not only to individuals, but also to society in general. Interpretation enables park visitors to better understand their relationship to the environment and helps to promote the

preservation and sustainable use of resources within and beyond a park's boundaries.

### **Information Centers, Visitor Contact Counters, Kiosks**

Information centers, visitor contact counters, and kiosks are staffed facilities essentially developed to provide information. Often they are the first stop in the park for visitors. Park admission, maps and brochures are generally obtained there. Some also contain a few interpretive exhibits, a telephone, and limited sales. Visitor contact counters are often located within large park visitor centers and museums.

### **Interpretive Concessions**

Interpretive concessions are private business establishments that, in partnership with the State, enhance the public's understanding of commercial ventures and other activities that took place on a site during a specific era. They an important role in parks by providing needed services to visitors and by helping to ensure the creation a "living" historic environment. They can invite visitor involvement, as well as offer lasting mementos of a park experience.

Commercial uses of buildings and sites should be compatible with a park's interpretive themes and period(s). Concessionaires must have and be willing to demonstrate the special knowledge, experience, and skills appropriate to the interpretive needs of a park. In the best cases, the primary sources of revenue for a concession come from products or services which are themselves interpretive or

representative of the unit's resources.

### **Interpretive Objects**

Interpretive collections are comprised of objects that contribute to the sense of place. These may include items that are original to a site, period objects or modern reproductions, or objects that otherwise support various interpretive themes.

### **Interpretive Plans**

An interpretive plan defines an interpretive project for development, taking its direction from the interpretive element within a general plan. Depending upon the nature of the project, professionals are assembled to work together as a planning team to prepare the written document. The scope of the interpretive plan encompasses these factors: analyses of existing conditions; the anticipated audience; areas of special concern--culturally sensitive subjects, accessibility, staffing, safety and security, etc.; relevant resources--collections, graphics, landscape features, historic structures, etc.; the establishment of goals and objectives; and the expansion of interpretive themes and periods. The plan makes specific recommendations for each proposed interpretive component, including the storyline, media, design concepts, interpretive objects, and schematic designs.

### **Interpretive Prospectuses**

An interpretive prospectus either precedes or follows the development of a general plan's interpretive element.

Like the interpretive element, it not only examines environmental influences and visitor expectations, but also defines the park's interpretive themes, periods, facilities, and media. In addition, it proposes interpretive activities and collections management policies, and makes recommendations with regard to interpretive concessions, cooperating associations, and interpretive priorities. Unlike the interpretive element in a general plan, the prospectus is "free-standing." It offers more analyses of the park's interpretive resources, including physical and biological features, and recreational activities, and provides a historical narrative, in addition to making suggestions for needed research and future acquisitions.

### **Junior Lifeguard Programs**

A Junior Lifeguard Program is an educational program designed to teach young park visitors, ages 9 to 16 years of age, about lifeguarding skills and the shoreline environment. Structured programs are offered at state beaches on the ocean environment--marine life, tides, currents, waves, beach hazards, beach manners, and aquatic safety. Activities include games, competitions, swimming, body boarding, surfing, skin diving, and exercise. Other Junior Lifeguard Programs are made available at state reservoirs and focus on inland water environments, swimming, and safety. Participants must pass a test to qualify for the program and have parent or guardian permission to take part.

### **Junior Ranger Programs**

The Junior Ranger Program is a statewide educational program designed

for children ages 7 to 12 years. Participants can join the program at one unit and take part in other Junior Ranger activities as they visit different units of the State Park System. The program emphasizes stewardship of park resources and connects park resource issues to global concerns. Children participate in a series of interpretive activities on the topics of geology; Native Californians; history; plant and animal life; energy; water; weather and climate; ecology; safety; survival and crime prevention; and park careers. Participation in the program enables children to earn buttons, badges, and certificates, while learning more about the world around them.

### **Live Interpretive Activities**

Live interpretation, or personal services activities, provide direct interaction between a ranger, docent, or other staff and the park visitor. Ranger- or docent-led activities can include walks, tours, talks, demonstrations, campfire programs, dramatic presentations, Junior Ranger programs, puppet shows, living history programs, environmental living programs, environmental studies programs, touch tables, interactive computer programs, outreach programs, and other activities such as interpretive concessions. These personal services are effective interpretive media because they allow visitors to participate and interact, permitting immediate responses to what is actually occurring at a given moment and place.

### **Living History Programs**

Living history programs combine authentic activities, objects, and historic

persona in replica attire, to re-create an event in which visitors gain insights into the history of a site, occurrence, and/or period. Living history has become an important interpretive media for many historic parks. Interpreters in period attire can add a heightened sense of realism to historic buildings and sites.

Living history programs require not only accuracy of detail, but also participants who are willing to share their special knowledge with others. It is through interactive presentations that visitors gain an understanding of how the demonstration, scenario, or re-enactment fits into a larger historic picture. Convincing living history participants are trained well in advance of the event and regularly provided with updated or additional materials for their program.

Historic-style clothing and tools must be as accurate as possible for these programs---down to the choice of fabrics, methods of construction, and accessories. Replica period clothing, accessories, tools, and other materials used for interpretive activities should be acquired, maintained and stored securely in a designated location within the park. The benefits of a daily living history programs can be realized in a park by having interpretive staff and concessionaires wear appropriate period attire and by re-enacting historic moments.

### **Modern Equivalent Objects**

There are a number of objects that are manufactured today with the same appearance and function as their

historic counterparts. Some cast-iron skillets, dishes, carpentry or gardening hand tools, and bolts of cloth fall into this category.

### **Museum Collections Facilities**

A "clean" space is required when accessioning, researching, cataloguing, and photographing collections. This area should not only be safe and secure, but also environmentally stable, where permanent records related to the collections can also be stored.

### **Museums**

According to the definition set by the American Association of Museums: a museum is an organized and permanent nonprofit institution, essentially educational or aesthetic in purpose, with a professional staff, which owns and/or utilizes tangible objects, cares for them, and exhibits them to the public on some regular schedule.

### **Original Objects**

Any historical items that can be documented as having actually been associated with a structure during a particular period are considered original objects. These can be furniture, paintings, china, machinery, farm equipment, tools, etc., or more ephemeral items like letters. Original objects tell a story and establish authenticity. There are two categories of original objects: (1) Those that are, in fact, the object with a known historical location; and (2) Those that are from the

structure, and are the correct type and style, but are not necessarily used in their historical locations.

### **Outdoor/Wayside Panel Exhibits**

Outdoor or wayside panel exhibits offer general orientation and introductory information on prominent park features and sites. Wayside exhibits are generally two-dimensional, containing text and graphics, but may also incorporate objects. Outdoor exhibits interpret resources in the immediate vicinity or may be displayed off-site to encourage travel to the area. They have the advantages of always being available, being relatively inexpensive, and allowing visitors to view them at their own pace. Their disadvantages include vulnerability to vandalism, the static nature of panel interpretation, and the visual impact of exhibit structures on the natural and historic views.

### **Outreach Programs**

Off-site "outreach" programs extend park interpretation into local communities. These programs enable professional staff and docents to share their interests, skills and knowledge with those sectors of the community that are unable or have yet to come to park sites. Outreach programs can take many forms---workshops, classes, talks, audio-visual programs, demonstrations.

And, they can be shaped for each group's needs. Older adults, people with disabilities, and school children make ideal audiences for off-site interpretive programs. Also, presentations made to local service groups help to build community support for park programs. Creating and staffing

a booth at local fairs is an excellent way of encouraging new visitors to come to a unit. Television and cable stations are another way of extending park interpretation into the community.

### **Period Objects**

Historic objects dating to a specific period, but with no known connection to a particular structure, are considered period objects. Their use in a historic structure can be supported by known or inferred similarities to original furnishings. Often, transient, ephemeral items---posters, newspapers, toothbrushes, soap, commercially packaged goods, etc.---may no longer exist for a certain structure, but can be documented to the period. Use of these objects can help to create a more complete historic environment in historic setting museums.

### **Period Participatory Activities**

Period participatory activities are ones in which visitors participate in recreating the past. Visitors who take part in such programs will remember their visits to a park well after their departure, because of their own personal involvement in re-creating the historic scene.

Participatory activities occur in adaptive house museum spaces and outdoor sites, where they are compatible with and suitable to the historic setting and the interpretive period. Participation methods include hands-on interactive learning experiences and role playing.

Period participatory activities that re-create historic activities include:

*billiards*  
*bowling*  
*bread making*  
*candy making*  
*care of animals*  
*riding carriages, wagons, and horses*  
*children's games*  
*clothing construction*  
*dancing*  
*farm chores*  
*flint knapping*  
*fly tying and fishing*  
*food preparation*  
*gambling games*  
*gardening*  
*Indian hand games*  
*military drills*  
*mining methods*  
*musical performances*  
*needle crafts*  
*painting and fine arts*  
*period holiday activities*  
*period plays and pageants*  
*retail merchant activities*  
*rope making*  
*school sessions*  
*singing*  
*spring cleaning*  
*tin working*  
*toy and puzzle making*

## **Publications**

Publications are portable media that can range from brief overviews to in-depth examinations of a park's resources. They tell sequential stories well. Produced by California State Parks, cooperating associations, other government agencies, or by private publishers, they may include trail guides, maps, field guides, nature checklists, children's books, teachers' guides, coloring books, activity books, general history books, reference books, and

graphics. Publications can be used in various ways. They may be printed in several languages for foreign visitors, produced in large print to aide visitors with visual impairments, or sold as souvenirs, or developed as a source of revenue.

Their limitations include the need for staff or dispensers to distribute them; the litter potential for materials given away free; the high cost of printing in large enough quantities to permit a low per unit price; and the preference of some visitors' to listen to an interpretive message rather than read it.

Publications that greatly depend upon text may not be useful to the very young or people with visual impairments or and those with difficulties reading.

Brochures, teachers' guides, and self-guiding brochures should be updated when important information changes. Cultural and natural heritage research produced for a park should be considered for publication to keep the information current and to broaden the public's understanding.

## **Puppet Programs**

Shadow puppets, string and rod puppets, marionettes, and hand puppets have been used for thousands of years to entertain and educate, and to comment on society and politics. These programs are an excellent way of communicating resource information and values to children and adults alike. They can be employed to help individuals see critical issues from a variety of perspectives, as well as to better appreciate the world around them. Through stories, songs,



improvised dialogues, and jokes, live puppetry can engage and focus the attention, imagination, and emotions of audiences around important interpretive concepts.

## **Reference Library and Archives**

A reference library and archives provides a ready source of information and graphics for park staff, volunteers, researchers, and concessionaires. This is essential for the accurate presentation, ongoing development, and refinement of interpretive programs. Park reference libraries and resource centers should include copies of relevant photographs; basic historical works on the area and California; resource works on period attire, historic trades, and businesses (where appropriate); natural history references, relevant periodicals; Department of Education frameworks; teachers' guides; and resource management references. The library and archives should have appropriate storage, environmental controls, security, and controlled access.

Park archives that include rare or fragile documentary materials must be located and securely stored with the necessary environmental and access controls. The materials should be managed by individuals trained in archival methods.

## **Reference Number**

When preparing a Furnishing Plan or an Interpretive Plan, a unique number is assigned to each interpretive object proposed for inclusion in the project. The numbers are used to distinguish

objects within inventories, acquisition lists, and other reports. They are also used on documents to verify the purchase of objects. The number itself usually consists of a location number and a number assigned to the object. For example, object number ten within room one would be written 1-10. This number is usually different from a catalog number. However if the object has an existing catalog number, it may be used as the reference number.

## **Reproduction Object**

A reproduction object is a currently manufactured duplicate of a historical object, either mass-produced or custom made, as it appeared at a specified point in time.

## **Self-guided Interpretive Activities**

Self-guided interpretive activities include historic setting museums and vignettes, historic landscapes, interpretive trails, formal exhibits, outdoor exhibit panels, models, audio-visual programs--videos, slides, and film, and brochures offering interpretive information.

## **Self-Guided Trails**

Self-guided trails interpret the extent of a historic area's development or a natural area's variety of life forms, forces, and natural elements. Self-guided trails interpret resources through brochure descriptions keyed to numbered posts or recognizable landmarks, cassette tape versions of brochure text, trail panels, or through visitor-activated message repeaters. Self-guided trails can serve large

numbers of users, at their own pace, and at all times. Some trails, such as boardwalks and observation decks, can be expensive to build and maintain.

items for exhibits and other interpretive activities. Materials, equipment, and tools storage must be kept separate from a museum collections facility.

### **Vignettes**

Vignettes are areas within formal exhibits that, with the use of architectural features and/or furnishings, illustrate a particular historical person, event, activity, or period.

### **Visitor Centers/Interpretive Centers**

A visitor center is a staffed facility that provides a comfortable space in which visitors can make a transition from their car or other transportation to the natural, cultural, or recreational environment. Most visitor centers help people to become physically comfortable in the new setting by providing information services, restrooms, drinking fountains, first aid resources, public telephones, and interpretive sales. They may offer a variety of in-depth interpretive media---formal exhibits, historic setting vignettes, and audio-visual facilities---to inspire visitors to explore, learn about, and protect the area's resources.

The disadvantages of visitor centers include their high cost of construction, maintenance, and staffing. There may also be limitations in presenting a sequential story, as few visitors dutifully study all of the exhibits in the planned order. Objects on display also require additional maintenance and security.

### **Workshop and Storage Areas**

Workshop and storage areas can be invaluable for preparing exhibits and

## **SELECTED RESEARCH INSTITUTIONS IN CALIFORNIA**

First utilize all local research institutions and resources in your area to obtain information on your specific project. These may include public libraries, local historical societies, courthouse records, census, local newspapers, and private

photographic collections. Having exhausted these sources in your search, other institutions and their collections should be considered. Listed below are some of the larger institutions that might be consulted when conducting research.

**The Bowers Museum of Cultural Art**  
2002 Main Street  
Santa Ana, CA 92706

Telephone: (714) 567-3695  
Fax: (714) 567-3603

**California Academy of Sciences**  
Golden Gate Park  
San Francisco, CA 94118

Telephone: (415) 221-5100  
Fax: (415) 750-7346

**California Afro-American Museum**  
Exposition Park  
600 State Drive  
Los Angeles, CA 90037

Telephone: (213) 744-7432  
Fax: (213) 744-2050

**California Historical Society**  
673 Mission Street  
San Francisco, CA 94105

Telephone: (415) 357-1848  
Fax: (415) 357-1850  
E-Mail: [info@calhist.org](mailto:info@calhist.org)  
Internet: <http://www.calhist.org>

**California Museum of Photography**  
3824 Main Street  
Riverside, CA 92501

Telephone: (909) 787-4797  
Fax: (909) 787-4797

**California State Archives**  
1020 O Street  
Sacramento, CA 95814

Telephone: (916) 653-7715  
Fax: (916) 653-7134

**California State Library**  
900 N Street  
Sacramento, CA 95864

Telephone: (916) 654-0176  
(California History Room)  
Fax: (916) 654-0064

Mailing address:  
P.O. Box 942837  
Sacramento, CA 94237-0001

**California State Library, Sutro Library**

480 Winston Drive  
San Francisco, CA 94132

Telephone: (415) 597-0463  
Fax: (415) 731-4477  
Internet: [sutro@library.ca.gov](mailto:sutro@library.ca.gov)

**Crocker Art Museum**

216 O Street  
Sacramento, CA 95814

Telephone: (916) 264-5423  
Fax: (916) 264-7372

**California State Parks Photographic Archives**

2517 Port Street  
West Sacramento, CA 95691

Telephone: (916) 324-7001  
Fax: (916) 371-0301

**California State Parks Project Archives**

Northern Service Center  
1725 23rd Street, Suite 200  
Sacramento, CA 95816

Telephone: (916) 324-0077  
Fax: (916) 324-0888

**California State Railroad Museum Library and Archives**

111 I Street  
Sacramento, CA 95814

Telephone: (916) 323-8073  
Fax: (916) 327-5655

**California State University, Chico Meriam Library**

Chico, CA 95929-0295

Telephone: (916) 898-5710  
Fax: (916) 898-4443

**Clarke Memorial Museum**

240 East Street  
Eureka, CA 95501  
Telephone: (707) 443-1947  
Fax: (707) 444-8330

**Gene Autry Western Heritage Museum**

4700 Western Heritage Way  
Los Angeles, CA 90027-1462

Telephone: (213) 667-2000  
Fax: (213) 660-5721

**Eastern California Museum**

155 Grant Street  
Independence, CA 93526  
Telephone: (619) 878-0364  
Fax: (619) 872-2712

Mailing address:  
P.O. Box 206  
Independence, CA 93526

**Huntington Library, Art Collections and Botanical Gardens**

1151 Oxford Road  
San Marino, CA 91108

Telephone: (818) 405-2100  
Fax: (818) 405-0225

**The Living Desert**

47 900 Portola Avenue  
Palm Desert, CA 92260

Telephone: (619) 346-5694  
Fax: (619) 568-9685

**Los Angeles (Central) Public Library**

630 W. Fifth Street  
Los Angeles, CA 90071  
Telephone: (213) 228-7000  
Fax: (213) 228-7429

**Marshall Gold Discovery State Historic Park**

310 Back Street  
Coloma, CA 95613  
Telephone: (916) 622-3470  
Fax: (916) 622-3472

**Monterey Bay Aquarium**

886 Cannery Row  
Monterey, CA 93940

Telephone: (408) 648-4800  
Fax: (408) 648-4810

**Natural History Museum of Los Angeles County**

Seaver Center for Western History Research  
900 Exposition Boulevard  
Los Angeles, CA 90007

Telephone: (213) 744-3466  
Fax: (213) 937-9426

**The Oakland Museum**

1000 Oak Street  
Oakland, CA 94607

Telephone: (510) 238-3401  
Fax: (510) 238-2258

**Palm Springs Desert Museum**

101 Museum Drive  
Palm Springs, CA 92262

Telephone: (619) 325-7186  
Fax: (619) 327-5069

Mailing address:  
P.O. Box 2288  
Palm Springs, CA 92263

**Presidio National Park Service Museum**

Building 2  
Presidio of San Francisco  
San Francisco, CA 941229

Telephone: (415) 561-3319  
Fax: (415) 561-2493

**Riverside Municipal Museum**

3720 Orange Street  
Riverside, CA 92501

Telephone: (909) 782-5273

Fax: (619) 232-0248

Mailing address:  
P.O. Box 1390  
San Diego, CA 92112

**Sacramento Archives and Museum  
Collection Center**

551 Sequoia Pacific Boulevard  
Sacramento, CA 95814

Telephone: (916) 264-7072

Fax: (916) 264-7582

**San Francisco Maritime National  
Historical Park**

Hyde Street Pier  
San Francisco, CA 94109

Telephone: (415) 556-3002

Fax: (415) 556-6293

**San Bernardino County Museum**

2024 Orange Tree Lane  
Redlands, CA 92374

Telephone: (909) 798-8570

Fax: (909) 798-8585

Mailing address:  
Building E, Fort Mason  
San Francisco, CA 94123

**San Diego Historical Society  
Research Archives**

1649 El Prado, Balboa Park  
San Diego, CA 92101-1621

Telephone: (619) 232-6201

Fax: (619) 232-6297

Mailing address:  
P.O. Box 81825  
San Diego, CA 92138-1825

**San Diego Museum of Man**

1350 E. Prado, Balboa Park  
San Diego, CA 92112

Telephone: (619) 239-2001

Fax: (916) 239-2749

**San Diego Natural History Museum**

1788 El Prado, Balboa Park  
San Diego, CA 92101

Telephone: (619) 232-3821

**San Joaquin County Historical  
Society  
and Museum**

11793 N. Micke Grove Road  
Lodi, CA 95240

Telephone: (209) 368-9154  
Fax: (209) 369-2178

**The Santa Barbara Historical  
Museum**

136 E. De la Guerra Street  
Santa Barbara, CA 93102-0578

Telephone: (805) 966-1601  
Fax: (805) 966-1603

Mailing address:  
P.O. Box 578  
Santa Barbara, CA 93102

**Siskiyou County Museum**

910 S. Main Street  
Yreka, CA 96097

Telephone: (916) 842-3836

**Southwest Museum**

234 Museum Drive  
Los Angeles, CA 90065

Telephone: (213) 221-2164, ext. 230  
Fax: (213) 224-8223

Mailing address:  
P.O. Box 41558  
Los Angeles, CA 90041-0558

**Sutter's Fort State Historic Park**

2701 L Street  
Sacramento, CA 95814

Telephone: 445-4422  
Fax: (916) 447-9318

**University of California, Berkeley  
The Bancroft Library**  
Berkeley, CA 94720-0001

Telephone: (510) 642-3781  
Fax: (510) 642-7589

**University of California, Berkeley**  
**Phoebe Apperson Hearst Museum of**  
**Anthropology**  
Berkeley, CA 94720

Telephone: (510) 642-3681  
Fax: (510) 642-6271

**University of California, Berkeley**  
**University of California Botanical**  
**Garden**  
200 Centennial Drive  
Berkeley, CA 94720-5045

Telephone: (510) 643-8040  
Fax: (510) 642-5045

**University of California, Davis**  
**Shields Library, Special Collections**  
Davis, CA 95616

Telephone: (916) 752-2110  
Fax: (916) 752-6899

**University of California, Riverside**  
**Tomas Rivera Library**  
Riverside, CA 92521

Telephone: (909) 787-3221  
Fax: (909) 787-3285

**Wells Fargo History Museum**  
Wells Fargo Bank  
History Department  
420 Montgomery Street  
San Francisco, CA 94163

Telephone: (415) 396-2619  
Fax: (415) 391-8644



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